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## LITERATURE.

*Memories and Portraits.* By R. L. Stevenson. (Chatto & Windus.)

MR. STEVENSON has collected into a little volume some sixteen essays, many of which, he tells us, have appeared already in various publications ; but, to the present reviewer, they are most of them new discoveries, and he must ask the reader's indulgence if he calls his attention to what is already familiar.

The first essay is on "The Foreigner at Home," by which is meant especially the Scotchman in England. Both the scenery and the manners of the English are strange, it appears, to Scotch immigrants ; and to neither do they, even in a life-time, wholly reconcile themselves. Mr. Stevenson describes in several charming pages a Scotch boy's first impressions of English scenery.

"The change from a hilly to a level country strikes him with delighted wonder. Along the flat horizon there arise the frequent venerable towers of churches. He sees at the end of airy vistas the revolution of the windmill sails. There are, indeed, few merrier spectacles than that of many windmills bickering together in a fresh breeze over a woody country ; their halting alacrity of movement, their pleasant business, making bread all day with uncouth gesticulations, their air, gigantically human, as of a creature half alive, put a spirit of romance into the tamest landscape. When the Scotch child sees them first, he falls immediately in love ; and from that time forward windmills keep turning in his dreams."

When he comes to describe the Scotchman's impression of English manners, the English reader will be less pleased with Mr. Stevenson and with himself. With much of his indictment of us there is no disagreeing. There is no doubt that the average of education is far higher in Scotland than in England. The English peasant is undoubtedly "sunk in matter." He has no metaphysical leanings, and little interest in his ancestors. But charges follow which will be read with some dismay. We are, it seems, as a nation, reserved ; our speech too often lacking in generous ardour ; the better part of us withheld from the social commerce, and the contact of mind with mind evaded as with terror. Now, granting that the English have a (perhaps unworthy) delight and capacity for small jests, which is not shared by their northern brethren, this does not make them any the less ready to declare their whole mind when occasion serves ; and, surely to pit the English against the Scotch for characteristic aloofness is to invert the common experience of mankind. The ordinary Englishman quite recognises the readily expansive type of Scotchman whom Mr. Stevenson describes ; but he knows also that there is another type,

quite as widely disseminated in England, with as remarkable powers of contraction. Certainly in Oxford, if a reviewer may put his own university experiences against those of his author, while there were several brilliant specimens of the cordial Scotchman, reserve was inferred to be a North British attribute.

Far more satisfactory, however, than any disquisition on national characteristics, which cannot fail to be overcoloured by personal experiences, are the essays which deal professedly with Mr. Stevenson's own recollections—his memories and confessions. There are, first of all, a series of papers on his college life at Edinburgh, with memories (rather than portraits, say some) of certain contemporary students and professors ; an unflattering analysis of a spirit which in those days drove him among the tombs ; and the story of a short-lived college magazine. Then come two sketches of two old friends—a gardener and a shepherd—who may not have been such delightful people to know as they are to read about ; and then recollections of his father and a clerical grandfather. This biographical and autobiographical work is of course beyond criticism ; it is also beyond praise. There remain certain essays, on talking, on the character of dogs, on the juvenile drama, on romance. They are all well written and sparkling, and all very readable, except, perhaps, the first essay on talking. Of the essay on romance we shall have a word to say presently.

Meanwhile there is one piece of autobiography to which special notice should be drawn in a literary journal. In his essay on "A College Magazine" Mr. Stevenson lets us into the secret, much as the conjurors do, of how he learned to write. His method was twofold. In the first place, he was ever practising description :

"As I walked, my mind was busy fitting what I saw with appropriate words. When I sat by the roadside I would either read, or a pencil and a penny version-book would be in my hand, to note down the features of the scene or commemorate some halting stanzas. . . . And yet this was not the most efficient part of my training. . . . There was perhaps more profit, as there was certainly more effort, in my secret labours at home. Whenever I read a book or a passage that particularly pleased me, in which a thing was said or an effect rendered with propriety, in which there was either some conspicuous force or some happy distinction in the style, I must sit down at once and set myself to ape that quality."

In regard to the first part of this method, the reader may remember that on the solitary occasion when the Laureate broke through his admirable reserve, and condescended to explain how he worked, he confessed to the same practice of photographing scenery, as he called it. Probably all capable artists have been in the habit, with more or less intention, of doing the same ; though they may not, like Scott and Mr. Stevenson, have carried a notebook for the purpose. In the other branch Mr. Stevenson is probably an originator. The result of this indefatigable imitation has probably been, as Mr. Stevenson himself points out, that great variety of turns of phrase by which his style is distinguished ; another is as certainly his very large vocabulary ; but is not a third result a certain want of repose, a touch of the modern malady of self-conscious-

ness, the suggestion of an audience, which haunts Mr. Stevenson's essay writing, and is only banished when he is well on the war-path ?

In the critical essays with which the volume concludes Mr. Stevenson contrives to say a number of good things. "That heat and height of sane emotion which we agree to call by the name of poetry" seems to me, notwithstanding the alliteration, to be one of them ; "the obvious is not of necessity the normal" is another ; "Drama is the poetry of conduct, romance the poetry of circumstance," is a third. Indeed, the whole section which opens with this last aphorism is so happy (except for one barbarous hybrid), that space must be found for some of it :

"The pleasure that we take in life is of two sorts—the active and the passive. Now we are conscious of a great command over our destiny ; anon we are lifted up by circumstance, as by a breaking wave, and dashed we know not how into the future. Now we are pleased by our conduct, anon only pleased by our surroundings. It would be hard to say which of these modes of satisfaction is the more effective, but the latter is surely the more constant. Conduct is three parts of life, they say, but I think they put it high. There is a vast deal in life and letters which is not immoral, but simply a-moral ; which either does not regard the human will at all, or deals with it in obvious and healthy relations ; where the interest turns, not upon what a man shall choose to do, but on how he manages to do it ; not on the passionate slips and hesitations of the conscience, but on the problems of the body and of the practical intelligence, in clean, open-air adventure, the shock of arms or the diplomacy of life. With such material as this it is impossible to build a play, for the serious theatre exists solely on moral grounds, and is a standing proof of the dissemination of the human conscience. But it is possible to build, upon this ground, the most joyous of verses and the most lively, beautiful and buoyant tales."

The essay in which this passage occurs—"A Gossip on Romance"—is all through up to Mr. Stevenson's high-water mark of essay writing. Much of it is excellent criticism ; and a good deal that is too much coloured by personal habits and preference to be good criticism is most interesting as autobiography. And this leads to a remark about a habit which Mr. Stevenson shares with one who cast over him, as he confesses, "a passing spell"—Mr. Ruskin. He is too much given to hasty generalisation, especially from his own particular. To appreciate this in Mr. Ruskin's case you have only to open a "textbook" in which dogmas chosen from his writings are arranged for all the days of the year. Each contains the kernel of existence for everybody, the root of the whole matter, the "one thing needful" ; and yet strangely enough, and distractingly enough for him who would frame his life by them, all are different. Mr. Stevenson is less given to formulating the whole duty of man, so that he may escape the fortune of a textbook, but he is scarcely less fond of universal propositions. For instance, "It is not character but incident that woos us out of our reserve" (p. 258). Is it? or is it always, and for all men? Surely there are people, and they no fools, who find *Robinson Crusoe* insipid and "Hamlet" engrossing. Or again, "And this is the particular crown and triumph of

the artist—not to be true merely, but to be lovable; not simply to convince, but to enchant." Mr. Stevenson develops this universal from the statement a moment before that he is in love with Dumas's *D'Artagnan*.

Not to end with fault-finding, the reader's attention should be called, in conclusion, to the last paper in the book, entitled "A Humble Remonstrance," and particularly to pp. 283-5. The unphilosophical reader may be puzzled by the use of the word "life" without warning in a disparaging sense, and by an absurd misprint of "discreet" for "discrete"; but these pages are well worth reading carefully.

H. C. BEECHING.

*Lord Carteret: a Political Biography, 1690—1763.* By Archibald Ballantyne. (Bentley.)

By birth and by personal characteristics Carteret was the stuff that prime ministers are made of. As a Carteret, he was the representative of the family whose career during the seventeenth century is written in the history of the Channel Islands. Through his mother he was the grandson of Grenville, the first Earl of Bath—Mr. Ballantyne is surely not correct in saying that this peer was by birth Sir John Grenville—and the direct descendant of Sir Bevil Grenville, the noblest cavalier that came out of Cornwall, and of Sir Richard Grenville, the hero of the *Revenge*. A boy with a birth like this must have been inspired from his youth by the traditions of his race into playing a part in history no less prominent than theirs. He was sent to Westminster at a time when the school was at the height of its fortunes, and within its buildings he associated with many of those whom in the politics of later life he was destined to assist or oppose. From its lessons and from the academic training of Christ Church he carried away more learning than was possessed by any of his contemporaries. There were many good classical scholars among the politicians of the last century—the names of Pulteney and Mansfield rise at once in the memory in proof of that—but Carteret carried away the palm of learning from the whole of them. At his entrance into the world of London he held his own among the wits and scholars of the day. In the closing year of his life the official who called at his house on state affairs was often tempted into lingering while the dying statesman discussed the orations of Demosthenes or the poems of Homer. Two glimpses are afforded to us of Carteret's last days. In one he delighted his visitor with an apt quotation from the *Iliad*; in the other, when already delirious, he gave an imaginary clerk of the House of Commons an account of recent events "with infinite wit, accuracy and humour." A classical scholar of distinction, a narrator of rich humour, an orator "so honoured in the House of Lords," imbued for great part of his life with the spirit of intense application—his life still fell short, in spite of all these endowments, of the high aims with which he entered upon his career. He was ousted from the leading place by Walpole, he was forced into resignation by the Pelhams. Men with talents infinitely less than his own trampled on him while he was alive; and his name, as Mr. Ballantyne plain-

tively acknowledges, is now all but forgotten. It is the aim of his biographer to rescue Carteret's name from this undeserved oblivion, rather than to throw fresh light on the general history of the age. The story was worth telling, and it is well told. Mr. Ballantyne may be congratulated on the production of a volume in which the narrative is lucidly set out, and with a due sense of proportion.

The Granvilles had long been among the fiercest partisans of Toryism, but Carteret took his seat among the Whigs in the House of Lords in 1711, when he was only a few weeks over age. His early advancement to the peerage was in itself a detriment. More and more every year was power slipping into the hands of the lower house, and Carteret was some years short of fifty when both Pulteney and Walpole realised that their entry among the peers meant the decay of their power. The Whigs were, at Carteret's entry into public life, dwelling in the cold shade of opposition; and, in the presence of their victorious foe, any symptoms of internal dissension were promptly quelled. When their turn came for power, Carteret threw his influence upon the side of Sunderland and Stanhope, who rewarded him, on their acquiring the undisturbed control of public affairs, with the post of ambassador to Sweden in 1719, and by advancing him in the early months of 1721 to the all-important position of secretary of state. Sweden had been involved in constant troubles with her neighbours on the Baltic, and the troops of Russia threatened to seize Stockholm itself. It was the aim of Carteret to resist the advance of the Czar, and to induce the rulers of Sweden to come to terms, by judicious concessions, with the rest of their opponents. He succeeded in both objects; but the task was surmounted with difficulty, and more than once seemed to be destined to failure. The victory of Sunderland and Stanhope over their rivals, Townshend and Walpole, had given Carteret his mission to Sweden; and, when the bursting of the South Sea bubble placed the latter pair of Whig statesmen at the head of the Government, it was Carteret's good fortune to profit by the fall of his friends. The death of one secretary of state, the forced retirement of another, had created two serious gaps in the ranks of the Whig politicians capable of filling high offices in the state. And, as the success of his mission in Sweden had proved his fitness for the discharge of delicate negotiations, Sunderland suggested, and the king at once adopted the suggestion, that Carteret should be entrusted, as secretary of state for the southern department, with the guardianship of England's interest in the more important parts of the continent. The threads of continental politics were hopelessly entangled at this epoch, and it required all Carteret's abilities to unravel them in such a way that the influence of England should not be impaired. Conference succeeded conference, and treaty was followed by treaty; and if the life of each treaty came to an abrupt end in a few short months, and the congresses dragged their slow length without arriving at any definite conclusion, the peace of Europe was maintained by these means, and the internal prosperity of our country was slowly

consolidated. In a ministry which the jealous Walpole presided over, a politician of abilities and ambition could not long retain a place. Carteret's intimate acquaintance with the politics of the continent and his influence over the king had long been distasteful to his leading colleagues, and they aimed at his expulsion from power. The failure of his satellite, our ambassador at Paris, to obtain an advancement in the French peerage for the future husband of a relation of the king's favourite mistress, afforded them the opportunity for Carteret's dismissal. A few short years before Townshend had been driven from a secretaryship of state to the vice-royalty of Ireland; and it was now Carteret's turn to exchange the same post for that dignified banishment.

The earlier portion of Carteret's six years (1724-30) of rule in Ireland was troubled by Wood's patent for a new copper coinage. Like most of the English projects which have disturbed our sister kingdom, it was the manner, rather than the matter, of the scheme which gave offence. An increase of copper coin in circulation was greatly wanted—complaints on that point had been rife for years; and through the influence of the Duchess of Kendal, who had secured for herself a good round sum out of the profits, the patent for supplying the money was entrusted to Wood, an iron-founder in the Midlands of England. Rumours of the bribe which the duchess had secured soon became prevalent in Ireland; the coin was at once pronounced to be unduly debased, and the whole proposition was denounced as favouring the English at the expense of the Irish. Swift, fretting in his Irish hole, saw his opportunity for revenge on the hated Whig; and the *Drapier Letters* fanned the resentment of the populace to fury. Never has a nation been so stirred over a projected alteration in the currency. Even the indignation of the Scotch a century later, when the Southron attempted to lay a rude hand upon their beloved one pound notes, though it brought forth Sir Walter Scott's talents on the popular side, was but a faint echo of the excitement in Ireland over Wood's patent. Carteret landed in Ireland when the hubbub was at its height; and he soon found that, although he could hold his own with the Irish wits in social converse and could prove a match for Dean Swift in compliment or epigram, he was forced to acknowledge the popular leader's supremacy over the natives of Ireland. The patent was withdrawn, and England had her first serious fall in her wrestles with Ireland. The rest of Carteret's viceroyalty passed happily away in the gaieties of social life, where he stood unrivaled.

After his return to England twelve weary years (1730-42) were spent by Carteret in open opposition. He was then in the prime of life, and his faculties were as yet unclouded; but Walpole resolutely refused, even under royal pressure, to act in any way with the ex-viceroy. Carteret was perforce driven into the ranks of Walpole's opponents, and with them he worked so zealously as to become the leader of the Whig opposition in the House of Lords. History has rendered scant justice to Carteret's vigorous attacks in the upper house. Two figures alone, Pulteney and Bolingbroke, loom large among the

politicians in opposition. It was in the Commons that the battle was fought and won, and among the combatants there the abilities of Pulteney were pre-eminent. When the spoils of office at last fell to the lot of Walpole's opponents they quarrelled, according to the recognised custom, over their division; but to Carteret's share was given the chief prize, the Northern secretaryship of state. The position was surrounded with difficulties, for Maria Theresa was at war with both Russia and France, and their armies seemed likely to overrun her territory. The new secretary assured the hapless queen of his support; and, while aiding her with money and troops, succeeded in inducing her to make peace—though with an inevitable loss of territory—with Frederick. This was the turning point of Carteret's fortunes. It was recognised in all the centres of European life as his work, and as securing Austria's territory against the ambitious designs of France. Carteret was present at the victory of Dettingen, and for once in his life rioted in the noisy enthusiasm of the London populace; but his efforts were often frustrated by his colleagues at home, and he was accused of humouring the Hanoverian prejudices of the second George and of aiming at a despotism akin to that formerly exercised by Walpole. Much to the chagrin of the king, the command of the Pelhams was laid upon him, either that they would resign or that Carteret must be dismissed from his secretaryship. Reluctantly, with many an objection, with many an outbreak of indignation against Newcastle and his associates, the king accepted the latter alternative. From that time the deposed minister, who had now succeeded to his mother's title of Granville, remained in comparative obscurity. Once, indeed, the king did endeavour to shake off the toils of the Pelhams, and for four days in 1746 the secretaryship of state was again held by Granville; but this effort for liberty proved a failure, and the old clique re-entered upon office. In 1751 the Pelhams again took Carteret into their cabinet as president of the council; but although he held that post until his death, and was twice offered the position of prime minister, his active influence in public affairs had ceased.

Why, with these brilliant qualities of mind, this commanding eloquence, this complete knowledge of foreign politics, did Carteret's career prove a comparative failure? The answer is clear: he stood aloof in isolation from his fellows, and his talents, conspicuous as they were, proved insufficient without the presence of less showy, but more practical, faculties. The influence of the borough-monger had become an indispensable assistance for most statesmen; and there were some who, like the fussy Duke of Newcastle, kept themselves in high office all their lives through the delicate manipulation of the constituencies. Carteret's ancestors, the Granvilles, had vast influence over the electors in the pocket-boroughs of the West; but the feelings of that family were cast on the side of Toryism and High Churchism, and when he enlisted in the ranks of the Whigs the political friends of his ancestors were estranged from him. No prominent statesman of that age had so little borough-influence as Carteret. In the pride of his independence he resembled the first Pitt; but even that

marvel of power over his fellow citizens was supported for the greater part of his life by the parliamentary influence of Lord Temple and the Lytteltons. The main reliance of Carteret's position lay in the king's favour, and his enemies turned even the royal partiality to his disadvantage. They insinuated that he was imbued with Hanoverian sympathies; and, while the Tory hated the very name of the Electorate, the Whig could not look with favour on a connexion which proved so damaging to his party cause.

In physical qualities and in mental characteristics the figure of Carteret stands out prominently in the long roll of English politicians; and Mr. Ballantyne has shown a sound instinct in the selection of his subject.

W. P. COURTNEY.

*The Pioneers of the Alps.* By C. D. Cunningham and Capt. Abney. (Sampson Low.)

The mass of published matter dealing with Alpine climbing issued during the last twenty-five years is appalling; but the number of good books on the subject is relatively insignificant. *Peaks, Passes, and Glaciers*, "by Members of the Alpine Club," was the first comprehensive treatise on mountaineering to attain popularity. The different points of view of the various writers contributed not a little to the charm of those still delightful volumes. Mr Cunningham has done well to follow the example thus set in bringing together a series of lives of the great guides of the Alps, written, so far as possible, each one by the amateur in whose company the guide most frequently worked.

The title of the volume is perhaps a little misleading. At least half the guides described belong not to the generation which first opened up the mountains as the "playground of Europe," but to the next. With the ascent of the Matterhorn in 1865 the years of discovery were brought to a close. Up to that time the craft of climbing was in process of invention. The use of rope and axe had to be found out; the right way to attack a mountain had to be learnt. Peaks now known to be easy of ascent repulsed their assailants again and again in the early days; and that, not because climbers were less strong or bold than they are now, but because the craft of climbing was in an undeveloped condition. The modern guide is a product of at least three generations. He has learnt to know what can be done and what cannot. He has learnt, and so have the more intelligent of his employers, to judge at once, by the aspect of a mountain, the best line of attack to take. He has lost all memory of the old dread of the unknown. He does not waste time in attempting impossibilities, neither is he to be turned back by illusive appearances of difficulty or danger. So soon as this kind of knowledge had been acquired the impediments against making a first ascent were removed. The method of attack was known; and therefore the remaining virgin summits fell one after another, and new routes up mountains already ascended were discovered in incredible number. A few peaks, such as the Aiguille du Dru, the Meije, or the Dent de Géant, held out for a long time against all attempts; but this was because of their extreme difficulty. The general run of mountains, it was

discovered, could be ascended in suitable weather by almost every ridge and face. To accomplish all these ascents will take years. It is needful that each should be done in order that the fittest routes may be known and the less fit abandoned. At the present day it may be questioned whether half the possible ascents in the Alps have been made.

From what precedes it is clear that guides admit of division into two classes: the true pioneers, that is to say, the men who invented guidecraft; and the modern class of instructed guides, who learn a craft already developed, and whose goodness depends upon their strength and skill in execution. Guides have arisen in the last ten years who, by continual practice upon rocks of extreme difficulty, have acquired powers of actual climbing such as were not dreamt of twenty-years ago. In this respect they may be said to have improved the craft, but in all others it remains what it was made in the pre-Matterhorn period.

A strict classification would only have admitted into the ranks of the pioneers men who were flourishing as guides before the year 1865. The Balmats and other well-known Chamonix names would have found place, and so would the Anderegg, the Laueners, old Almer, Franz Andermatten, and a few more, but not Jaun, nor Imboden, nor Pollinger, nor Imseng, nor Rey. Such exclusions, however, would have been a great loss, and the editor has done well to give a more elastic interpretation to his title.

The time is propitious for the appearance of such a work. Many of the true pioneers still survive both among guides and amateurs. Living people can remember the time when the remoter valleys of the Alps were little better known than the regions of Central Africa are now. The wonderful change that has taken place in the course of some third of a century was accomplished by a remarkable set of men. Without the guides far less would have been accomplished. To the guides a large share of credit is due. The leading amateur climbers are tolerably well-known men, though a corresponding volume about them would not lack of interest. In a few more years the old guides would have gone into forgetfulness. Their memory is now secured. In every case the description of a guide has been written by one of his employers, and, therefore, in most cases, by a devoted admirer and friend. Little criticism need then be expected. The portraits are, perhaps, somewhat flattered. But such men as Melchior Anderegg, François Dévoassoud, Franz Andermatten, and Andreas Maurer, it would, indeed, be hard to flatter. They are types of a noble class of men, who, without ceasing to be peasants, have earned the right to be numbered among the bravest gentlemen of any age.

The volume in question would be but half noticed if we omitted to mention the remarkably fine series of portraits, and other illustrations with which it is embellished. It is enough to say that these are process prints made from negatives taken by Capt. Abney. The likenesses are in almost every case good, and the photogravure plates are of remarkable excellence. The little tail-pieces, and other minor illustrations of details in Alpine work, are often remarkably happy. On page 126 is

the very best representation of a rock-climbing incident that I have ever seen.

The volume is opened by some eighty pages of interesting introductory matter dealing with the growth and development of mountaineering. Here and there certain controversial matters, interesting to members of the Alpine Club, but of no wide or permanent importance, are referred to which it would have been better to omit in a work intended to have a lasting value.

A few misprints should be removed in later editions. The Matterhorn accident (p. 238) occurred in 1865, not 1864. The initials T. M. of the author of the article on "Jaun" are not those of any gentleman in the list of contributors. They doubtless pertain to Mr. T. Middlemore. It is matter of regret that no likenesses of the dead guides are given. In almost every case more or less satisfactory ones could have been found. As a whole the work is a great success, and the editor is to be congratulated upon it.

W. M. CONWAY.

*The Invasion of the Crimea.* By A. W. Kinglake. Vols. VII. and VIII. (Blackwood.)

(Second Notice.)

The command of the French army was transferred to Pelissier in the third week of May, 1855. By this time the army of reserve, which Napoleon III. had intended to lead, had arrived upon the theatre of war; and, including the Turks and the Sardinian troops, the forces of the allies actually in the field were not far from 200,000 men, while the Russians, exhausted by the sufferings of the siege, and by the enormous waste of immense marches, were scarcely more than 100,000 strong. Mr. Kinglake has stated the figures truly; but he does not clearly bring out their significance, or indicate how completely they changed the situation in front of Sebastopol. The superiority of strength which, up to April, had decidedly been on the side of the foe, was now as distinctly on the side of the enemy; and this fact ought to be borne in mind in estimating the operations that followed. Mr. Kinglake's account of which, we think, is, in many respects, unjust and misleading.

Mr. Kinglake has given us an excellent sketch of the qualities of Pelissier and of his outward man; and he hints that Pelissier was a great chief, apparently because the French general was usually in accord with Lord Raglan. Undoubtedly, too, this fierce soldier was an improvement on Canrobert's weakness; and it was, on the whole, well for the allied cause that, bad as Pelissier's plans were, he vindicated his ascendancy in command, and was allowed to carry them out on the spot. But when Mr. Kinglake asserts that Pelissier was a strategist in any sense of the word, and that his projects for the siege were able and sound, we venture to say no experienced student of the art of war will agree with him. The French commander was, no doubt, right in tacitly condemning his predecessor's slackness, and in refusing to give Todleben a free hand to make counter approaches; but his general conception of the operations to be undertaken against Sebastopol

assuredly displays neither skill nor judgment. His idea was that the siege should be pressed at all costs against the one front assailed; that an attempt at investment should not be made; that no effort should be tried to cut off the reinforcements poured into the place, by a movement against the enemy's rear, and that the contest should resolve itself into a duel between the besiegers in their lines and the besieged in their great fortified camp, with their retreat, in the event of defeat, open. It is unnecessary to say that this strategy was contrary to plain military rules. It "took the bull by the horns," so to speak, imperilling the attack, and facilitating the defence. By leaving the fortress open, and not seeking to intercept the troops being dispatched to it, it made the prospects of the siege indefinite, and nullified the superiority of the allies in the field; and it reduced the issue to a mere trial of strength, in which the enemy had every advantage. The plan, in a word, was essentially bad; and, if it be alleged that it succeeded at last, this was owing to a purely accidental circumstance. Sebastopol fell after a desperate contest, which cost the allies many thousands of lives; but the Russian army effected its escape. And the war was only brought to a close because—Fate avenging the campaign of Moscow—the losses of the Russians had been so prodigious in moving troops into this distant region that the Czar was unable to prolong the struggle. In the case of the attack and the defence of Sebastopol, as in the case of the attack and the defence of Richmond, the vanquished bear off the palm of generalship; but Lord Raglan, it is only fair to say, disapproved in some respects of his French colleague's strategy.

Pelissier's method of carrying on the siege brought him into collision with the French emperor. Mr. Kinglake describes at undue length the controversy between the chief and his sovereign, and in his usual way takes care to hold up Napoleon III. to the contempt of history. It was well, we have said, that the French commander was at last allowed to act as he chose; for the direction of war by an amateur strategist—and Louis Napoleon was little more—thousands of miles away was perilous in the extreme. Yet few will deny that the general view of the emperor, that the allied armies ought to be employed in surrounding the fortress and in operating on the communications of the foe, was superior to those of his rough lieutenant. It should be observed, besides, that, to a certain extent, Lord Raglan concurred with the imperial plans, though he did not convince his obstinate colleague. He certainly wished that a powerful diversion should be made on the rear of the hostile forces being brought up to join in the defence, and that Sebastopol should be in some degree isolated.

Mr. Kinglake's account of the third bombardment is graphic, though in his usual manner; and we agree with him that it had become necessary to master Todleben's counter-approaches, if the fortress was to be ever reduced, enormous as was the cost of success. We pass on to the grand effort made by the allies on June 18. Mr. Kinglake has fully and fairly described—false as his style occasionally is—the effects wrought by the fourth bombard-

ment, and the heroic but ultimately fruitless attempts to storm the defences and seize their works made by the French and the English armies; and he has clearly indicated the causes of the failure. It is absurd, however, to ascribe the result to a temporary eclipse of Pelissier's faculties. This is a mere invention to excuse the statement that the Frenchman had great military parts, and it is simply unworthy of a grave historian. The plain truth is that Pelissier was a resolute but unscientific soldier, trained in a bad school for European warfare; and he risked an assault on a first-rate fortress without understanding its powers of resistance or properly distributing his own forces. He made three capital mistakes at least, each sufficient to account for the allies' defeat: he underrated the effects of Todleben's ordnance; he launched his columns of attack over exposed spaces completely swept by a destructive fire; and he did not know how to employ his reserves. It must be matter of regret that Lord Raglan appears to have assented to faulty tactics of this kind.

We have commented on the faults of Mr. Kinglake's style, most objectionable in the case of a history of war, which ought to be a simple, rapid, and dramatic narrative. The following, evidently borrowed from a passage in Victor Hugo's "1793," is a specimen of one of the purple patches he often tacks on to the stuff of his work, and seems to us to be in very bad taste:

"Not only does a cannon-ball seem to be armed with a mighty will, but somehow to govern its action with ever ready intelligence, and even to have 'a policy.' The demon is cruel and firm, not blindly, not stupidly obstinate. He is not a straightforward enemy. Against things that are hard and directly confronting him he indeed frankly tries his strength, and does his utmost to shatter them and send them in splinters and fragments to aid in the havoc he brings; but with obstacles that are smooth and face him obliquely he always compounds, being ready, even on slight challenge to come, as men say, to 'fair terms' by varying his line of advance, and even, if need be, resorting to crooked, to sinuous paths. By dint of simple friction with metal, with earth, and with even the soft, yielding air, he adds varied rotatory movements to those first enjoined by his mission; he improves his fell skill as he goes; he acquires a strange nimbleness, can do more than simply strike, can wrench, can lift, can toss, can almost grasp; can gather from each conquered hindrance a new and baneful power; can be rushing, for instance, straight on in a horizontal direction, and then—because of some contact—spring up all at once like a tiger intent on the throat of a camel."

"So far, one may say, his devices are not unfamiliar to men versed in war, and some of his changes indeed, as, for instance, his flight by ricochet, they can indicate at their own wish and pleasure; but under special conditions he sometimes will toil in a way that is much less commonly known. When encountering things that are tough (such as gabions or sandbags well-filled), which do much towards obstructing his course, yet have not the required strength of numbers with which to withstand and defeat him, he plays the conqueror over them, he presses them into his service, he compels them to forget their inertness, and sends them hurled this way and that against all they can reach with their blows."

Mr. Kinglake describes in minute detail the successful expedition of the allies to

Kertch, and the negotiations of the spring of 1855. These are episodes, however, of the main narrative, and we cannot do more than refer to them. This history closes with the death of Lord Raglan, and it is to be regretted that an arbitrary limit should have been set to a work of the kind. Mr. Kinglake's account of the last moments of the warrior is written with good taste; and in some respects we agree with his estimate of the commander-in-chief of the Crimean army. Lord Raglan was not a really great general, and as an administrator he stands in a low rank; but he had something of Wellington's eye in the field; he retained traditions of a grand age of war; he was beloved by all who came in contact with him, and he towers high above his French colleagues. His peculiar excellence, however, was that he kept an alliance liable to be strained together; and, with Mr. Kinglake, we do not refuse him the sagacity and fine tact of a statesman.

Mr. Kinglake does not attempt to describe the last scenes of the siege; and this was well for his theories. Sebastopol, as we have said, fell, after a murderous and protracted struggle; but the allies gained a ruined nest only, from which the Russian eagles had safely flown; and, had the Czar been able to continue the war, the contest would have only begun. In that event the siege would have been an obviously wasteful and tedious effort to master an advanced post at the outset of a campaign; and this is decisive against Pelissier's generalship, though he was an able and energetic soldier. The West, however, showed little genius for war in this campaign, or in that of 1859; and beyond dispute the one real chief the occasion produced was the renowned Todleben. The grand examples of the first years of the century appeared again, for the first time, in the terrible Civil War of America, not studied nearly enough in Europe; and Lee imitated with extreme brilliancy, in his operations around Richmond, the rapidity and scientific skill of Napoleon. Meantime a patient and profound genius had devoted a life to the study of war; and Sadowa and Sedan revealed to astonished Europe what could be accomplished by great commanders ably wielding the power of well-prepared armies.

WILLIAM O'CONNOR MORRIS.

*The Heroic Enthusiasts (Gli Eroici Furori).*  
By Giordano Bruno. Part I. Translated  
by L. Williams. (Redway.)

THE growing fashion of veiling an author's Christian name under an initial merits reprobation. One can readily understand the modesty which suggests blank anonymity; but the confession of a surname and place of residence, coupled with a letter as vague and "unknown" as an algebraical  $x$ , seems a gratuitous piece of perversity. I am loath to accept the suggestion of a cynical friend that names so written stand for women "who want to be taken for men." I cannot bring myself to believe that in times like the present, when "the nobility and pre-eminence of the female sex," as Agrippa styled his treatise, forms the first article in the creed of every woman of culture, any female could be found who would adopt a device involving, if only as a contingency, such a profound degradation.

But, whatever be the sex of the translator (I assume, as a matter of courtesy, that she is of the gentler sex), she must be congratulated on the choice of a book worthy of translation into English. I wish I could add that the execution of the work was on the same high level as the good taste which prompted its selection. Unfortunately this is far from being the case. The author starts on her subject with the laxest notions of her obligations as a translator. She not only omits the second part of the dialogue, which is absolutely necessary for its continuity; but a still more unpardonable offence—she leaves out Bruno's characteristic dedication to Sir Philip Sidney, which contains a synopsis of the argument from its author's own point of view. Nor is this all. I find omissions of words, phrases, and sometimes paragraphs, even in the truncated remnant actually Englished. To go no further than the second page of the translation (p. 36), the argument of Bruno is maimed by the omission of whole paragraph. Apparently the author did not understand the classical allusions in the couplet—

"Non mancaranno, O Flacco, li Maroni  
Se penuria non è de Mecenati,"

which is Bruno's version of Martial's verse—

"Sint Mecenates, non deerunt, Flacce, Marones,"

and, therefore, left out the whole passage in which it occurs. This is bad enough, but worse remains to be told. The translator has in many cases not only perverted, but absolutely inverted, Bruno's meaning. One instance of such perversion occurs in the passage following the omitted paragraph just mentioned. Another startling example occurs a few lines further on (Wagner, vol. ii., p. 314), where Bruno's "instituendo gli animi eroici per la filosofia speculativa e morale" is grotesquely rendered "substituting heroic souls for speculative and moral philosophy." I had marked more than a dozen blunders of a similar kind within the compass of a few pages, but have no space to refer to them. Their frequency seems to prove that the author was inadequately equipped for her task both as to her knowledge of Italian and her acquaintance with Bruno.

Spite of these drawbacks, however, there are portions of the dialogue which are rendered with a fair amount of accuracy—sufficient, perhaps, to give the English reader some notion of Bruno's spirit and teaching. The luminous intensity of the Nolan philosopher is transparent through its imperfect English setting as the sun is discerned through clouds. *Gli Eroici Furori* is indeed one of the most important of Bruno's constructive dialogues. Its title, "Heroic Transports" or "Enthusiasms," was the name he gave to the mystical raptures, the passionate aspirations of the seeker for truth, wisdom, and intellectual beauty. Much of his teaching and no small portion of his fervour he derived from Plato and Plotinus, and more generally from the spiritual side of the Greek doctrine of *Eros*; but he also found points of sympathetic contact in the thought of his time. The Italian Renaissance was a period of sublime and restless aspiration in every direction of human energy—a time when there was small discrimination between excited craving and mad passion. Thus, as the wild projects of

chivalry were best described under the character of an Orlando Furioso, so intense intellectual cravings secured the fitting name of "Heroic Furores," or "Transports."

The full significance of this yearning of Giordano Bruno for truth and beauty has been underestimated by his biographers. In truth, it was the guiding stimulus of his thought and life. It was the mental unrest which was at once the source and analogue of his physical restlessness. It represents the scorn for mere finality which found partial expression in his contempt for all dogmas as definitive assertions of truth; for like every thoroughgoing skeptic he preferred search to attainment. It indicates the life of pure aspiration which ever looked upward and onward, and refused to be satisfied with the present, excepting as a standpoint for future energy. Lastly, it has a final and pathetic reference to his death. Long before the stake had been prepared for him in the Campo dei Fiori, Bruno foresaw that his fervently aspiring life would be consummated on the martyr's pyre, and recognised the singular fitness of such a termination. His death by fire appropriately closed a life whose burning restlessness he thus described:

"L'incendio è tal, ch'io m'ardo, e non mi sfaccio."

I have described the object of *Gli Eroici Furori* in order to draw the attention of English readers to the striking sublimity of its contents, and the general loftiness of Giordano Bruno's speculations. To L. Williams I would recommend a starting on her task *de novo* with a fuller equipment, both philosophical and linguistic, than she (if it be she) now possesses.

JOHN OWEN.

#### NEW NOVELS.

*The Wrong Road.* By Major Arthur Griffiths. In 3 vols. (Blackwood.)

*Saddle and Sabre.* By Hawley Smart. In 3 vols. (Chapman & Hall.)

*Born in the Purple.* By Maxwell Fox. In 3 vols. (Hurst & Blackett.)

*Gilbert Freethorne's Heritage.* By W. G. Alvary. In 2 vols. (Sonnenschein.)

*Love and Theology.* By Celia Parker Woolley (Boston: Ticknor; London: Trübner.)

*The Fox and the Goose.* By the author of "Spavin Hall." (Ward & Downey.)

*A Swallow's Wing.* By Charles Hannan. (Sonnenschein.)

*In the Web of Destiny.* By Arthur Lee Knight. (Sampson Low.)

*Luck at the Diamond Fields.* By Dalrymple J. Belgrave. (Ward & Downey.)

*Better Dead.* By J. M. Barrie. (Sonnen-schein.)

MAJOR GRIFFITHS has, in *The Wrong Road*, devoted himself absolutely to the work of mystifying his readers in regard to his plot; and he has attained complete success. The problem which he propounds in his first chapter is—Who is it that has poisoned Sir Caryfort Lezaire, the young owner of Stradleighorpe Hall? and it is not until the reader has digested two of Major Griffiths's three volumes that it dawns upon him

that he is mistaken in his belief that the murderer is Colonel St. Evelyn, Carysfort's guardian and brother-in-law. He appears in the character of a selfish adventurist. He has an interest in the death of the young baronet, in virtue of the "expectations" of his wife on that event taking place. He is in debt. A person wearing a cloak of his is proved to have purchased the poison which, there is every reason to believe, killed his brother-in-law. His mother-in-law, who had hoped to be his wife, implicitly believes him to have been guilty. A clever detective is taken in. At last, however, suspicion is diverted from the Colonel to Mrs. Leleu, one of the inmates of Stradleighthorpe Hall, who takes a deep and mysterious interest in Hubert Podifat, a cub who, up to the time of the death of the young baronet, had been known chiefly as his "bad companion." It would be unfair to say more of a story which is plot *et praevara nihil*, than that Hubert Podifat is permitted to posture for a time as Sir Hubert Lezaire, and the St. Evelyns are reduced to poverty, before poetical justice is done and Mrs. Leleu is tracked to her lair—on the other side of the Atlantic. Major Griffiths is thoroughly at home, it is unnecessary to say, in his detective and trial-by-jury business; and Gibbons, a faithful retainer of Colonel St. Evelyn, looks as if he were drawn from the life. Hubert Podifat is, however, too much of a brute. Such a man could never have played the rôle of a baronet—he would have been found out as an impostor the first day he attempted it. Altogether, however, *The Wrong Road* is Major Griffiths's masterpiece.

*Saddle and Sabre* is in Mr. Hawley Smart's better style, and is a decided improvement on certain of his recent stories, which seemed to indicate that he had written himself out. Not that there is in it much that is original—as regards either plot, or incident, or character—except, perhaps, the introduction of the Burmese war, with its dacoity. We have here the old society of sharps and flats, hawks and pigeons, hard-up heroes and butterfly heroines, from whose minds a new costume, or a glass of champagne, or a well-run race, can at a moment's notice expel a debt or a death. But Mr. Smart has taken more than his usual—or at least more than his recent—pains in sketching these folks; and his Letties and Gilberts, and Charlies look uncommonly life-like. The two sporting hawks—Major Kynaston and Ralph Furzedon—are well matched and well drawn. The feud between Furzedon and his enemy Sam Prance, which slumbers through three volumes, to awaken into terrible tragedy at the end, is managed with great skill, and, for Mr. Smart, with extraordinary patience in points of detail.

*Born in the Purple* is an ambitious yet tedious and essentially conventional story, with a great deal of mystery and far too much millinery in it—the ladies are always dressing, though happily most of them are partial to high bodices. The characters are mostly disagreeable—from Bruno, the Mephistophelian violinist, and Luna Treadgold, the mischievous actress, to Egbert Dundas, the poor young squire who is willing to sell himself in matrimony for money, and Sir Charles Hall, the chronically tipsy baronet to whom he is will-

ing to sell his sister Hermia. Philip Blacklock, the good genius of the story, whose love and lead discoveries come to the rescue of everybody in the end, is meant to be a "typical," yet reasonable Radical. His portrait is somewhat blurred, however. The author of *Born in the Purple* ought, also, to have taken more pains than she has done—the costumes in the story make one inclined to say "she"—with Fedora Tenniswood's early and unfortunate marriage, and still more with the improvement in Fedora's character. A moral transformation does not take place in the turning over of a page.

Mr. Alvary has put too much into his Scotch story of *Gilbert Freethorne's Heritage*—Scotch hills, Scotch thunderstorms, Scotch drink, Scotch elections, Scotch divinity students, Scotch "infidel" blacksmiths, Scotch heresy charges, and a good deal of mystery, seduction, illegitimacy, and selfishness, which are cosmopolitan, perhaps, rather than Scotch. But Mr. Alvary's haggis, though in certain chapters it is a trifle too "sappy"—in Burns's, not Mr. R. L. Stevenson's, sense of "sappy"—and in others tries terribly hard to look like an English mince-pie, is a sound, saleable, and, on the whole, digestible compound. It takes two volumes, closely packed with accidents, reveries, drinking bouts, exercises in the Scotch dialect, illustrations of Scotch character, gossip, remorse, and heart disease, before the Rev. Gilbert Freethorne discovers that he is not only *not* the son of Daniel Freethorne, but *is* the son of the exemplary and respectable Mr. Abbot. But Mr. Alvary, though too much given to packing, is blameless of padding. He means well—he is terribly conscientious; and his "landscapes," even if they look too much like undergraduate attempts at high-class composition, are true to nature and Wordsworth. *Gilbert Freethorne's Heritage* is not so much an achievement as an earnest of what Mr. Alvary will do some day.

*Love and Theology* proves that the less theology has to do with love the better, if not in real life, most unquestionably in fiction. Miss (?) Woolley writes like a lady of culture; she has an eye to character; and the solvent influence of the modern spirit on American Puritanism is an eminently interesting subject to write upon. But, as Miss (?) Woolley demonstrates to others, if she has not discovered for herself, it is no easy matter for a "progressive young man" like Arthur Forbes at one and the same time to embrace a creed redolent of "Darwin and John Fiske," and a charming and theologically conservative young woman like Rachel Armstrong.

There is even more of rough writing than of rough riding in *The Fox and the Goose*—the action of the plot is far too spasmodic; and there is not one of the author's heroines that is perfectly satisfactory. But it contains an abundance of Irish naïveté, slapdash, improvidence, imperviousness to misfortune, and—to use Southey's phrase—bibulous clay. The sporting scenes, at Punchestown and elsewhere, have a thoroughly realistic look, and, whether they are true to the life or not, are depicted with unquestionable vigour. The suppressed feud between the Fox and the Goose, which ends fatally for both, is almost too well told.

Would Mr. Charles Hannan have written his "Tale of Pekin," had not Mr. James Payn, some years ago, published a powerful story, in which he reproduced the tortures inflicted on an Englishman who had flouted Chinese superstitions? Whether or not, there is a delightful amount of Christmas improbability in the idea of an Englishman who, in Brussels, captures a swallow with a message attached to its wing, starting off for China, to rescue another Englishman, who is disclosed by that message to be in trouble of some sort there. The plot and the incidents in *A Swallow's Wing* are everything; the characters, with one exception, are nothing. Mr. Hannan unquestionably works up the rescue of Norris with considerable skill; and most of that wretched man's experiences, including a peculiarly revolting torture—to which he is subjected at the hands of the Chinese priests, to whom he has rendered himself hateful—are given in artistic though not inordinate detail. The exceptional character in the story, and the true hero of it—the ostracised Chinaman Chin-chin-wa—somehow recalls Mr. Haggard's great Zulu alike in his physical and in his moral strength. But whether or not Mr. Hannan is indebted to Mr. Payn or to Mr. Haggard or to both, he has produced a powerful and essentially original story.

*In the Web of Destiny* is either an elaborate farce, or it is the *reductio ad absurdum*—none the less notable that it is unconscious—of latter-day spiritualism. In any case, Mr. Knight has spoiled what would otherwise have been a good story of naval adventure—with dashing cutlass play, the rescuing of a heroine, and all the rest of it—by the letter which Victor Fairlie discovers in his father's handwriting informing him that it is probable a hereditary madness will appear in him, and by the mysterious voice which keeps perpetually telling Victor "Embrace thy fate: Isabel awaits thee," and puts him on the track of a burglary. The love-making in *In the Web of Destiny* is also of the most conventional character, consisting of little but "My dear old Victor," "All right, my darling," "My darling smiled," and "I caught her in my arms and covered her face with kisses." But Mr. Knight would, no doubt, manage even a love story passably, if he would refrain from playing tricks with what he chooses to term Destiny. He is no conjuror.

There is a good deal of Mr. Bret Harte's realism in the collection of stories to which Mr. Belgrave has given the title of *Luck at the Diamond Fields*—a little of Mr. Bret Harte's grim pathos, but practically none of his imagination. There can be no doubt that the diamond discoveries in South Africa have attracted to that region a remarkable and heterogeneous host of pariahs, swindlers, and adventurers, in some respects resembling the men who were drawn by gold to California and Australia, and yet in others showing a special character of their own. Both these similarities and differences are well hit off by Mr. Belgrave in such stories as "The Farm Boschfontein," "A Queer Race," "Jumped," and "A Vaal River Heiress." Besides, Mr. Belgrave shows, in his pathetic story of "Kitty of the Frozen Bar," and in his eerie history of "A Fatal Diamond," that there are in him veins both of tenderness and

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In *Better Dead* Mr. J. M. Barrie stands revealed as a new, genuine, and medium-dry humourist—though only to those who have not been let into certain of the more open secrets of anonymous journalism. It is not merely that *Better Dead* is the best skit that has appeared for a long time—that would be but a poor compliment—but it even encourages the hope that the shilling laughable will in time supplant the shilling dreadful. The central idea of Mr. Barrie's *jeu d'esprit*—the existence of a society whose business it is to get rid of people who for the sake of their own reputation were “better dead”—recalls, if, indeed, it has not been suggested by, Mr. Stevenson's Suicide Club. But Mr. Barrie, although he is not a stylist like Mr. Stevenson, is thoroughly original; and there is not a spark of affectation about his fun. The interview between his grotesque Scotch hero, Andrew Riach, and Mr. Labouchere, with a view to inducing that gentleman to make away with himself, and Riach's attempt on the life of Lord Randolph Churchill, are perfect in their way; yet that way is one which may be eulogised, but cannot be described. *Better Dead* is a book that is sure to be enjoyed, but for that very reason cannot be minutely criticised. The only positive weakness is the introduction. It is forced and too farcical.

WILLIAM WALLACE.

#### SOME VOLUMES OF SERMONS.

*Faculties and Difficulties for Belief and Disbelief.* By the Rev. Francis Paget. (Rivingtons.) Canon Paget explains, in an introductory essay, that these sermons deal with the difficulties occasioned by “the discouraging influence of uncertainty in matters of religion,” which now-a-days prevents many from “enjoying that sense of security which is attached to the recognition of a Divine and final revelation.” The ten sermons included in Part I. call attention to certain “elements, instincts, powers, senses, in man's inner being, presumed and addressed by Christianity”; the nine sermons of Part II. point out some of the “very serious difficulties which beset the position of unbelief.” The sermons will be read with profit by all thoughtful readers. The preacher's learning and culture, the eloquence and finish of his style, his candour and fairness will be recognised even by those who do not accept his conclusions. In the first sermon, which is called rather oddly “the Virtue of Self-assertion,” Canon Paget insists on the difficulty of finding time for self knowledge in the hurry of modern life. He seems to think such self-knowledge specially necessary to teach us what sin is; but if for sin we read salvation, the reasoning is just as cogent, and some of the subsequent sermons receive valuable illustration. The love of Christ is a stronger constraining force even than the blackness of sin, but this fact theologians can never be brought to accept. The two sermons on love of beauty in nature and art may be mentioned as specially good, though we consider the passing criticism on Rossetti essentially mistaken. In the second part the sermon called “The Transformation of Hope” strikes us as the finest. Throughout the volume the quotations from other authors are admirably chosen.

*Godliness and Manliness.* By the Rev. J. W. Diggle. (Macmillan.) This “miscellany of brief papers touching the relation of religion to life” consists of extracts from sermons and other papers in which some one train of

thought is clearly stated and closely reasoned out in such short space that it can be “read in snatches of time when longer essays would be impracticable.” The book might, therefore, be described as a volume of sermons with the padding left out, and the omission constitutes the special charm of the volume. If all preachers but the very great ones would publish their sermons in a similar form the gain would be immense, both to authors and readers. In one or two of his papers Mr. Diggle is feeble in argument and unfair to opponents; but he writes always clearly and vigorously, with considerable felicity of phrase, and frequently the argument and thought are original and valuable. The paper on “Christianity and the Individual” is the weakest in the collection, and those suggested by Bishop Butler's *Analogy* are, perhaps, the most interesting. But why does Mr. Diggle treat the second chapter of the *Analogy* as an argument for eternal punishment? Butler points out that carelessness is punished in this life as inevitably as vice; but such punishment is quite irreconcilable with the existence of a just God, unless it is purely corrective. And, again, Butler insists that the consequences of sin endure as long as life endures, and Mr. Diggle remarks that this fact “appears to shed some light upon the vexed question of punishments after death”; but a more obvious comment is that it makes Christ's promises of forgiveness and peace to the penitent of very little effect.

*Sermons New and Old.* By Richard Chenevix Trench. (Kegan Paul, Trench & Co.) The late Archbishop of Dublin was not a great preacher. His delivery was affected unpleasantly by indistinct articulation; and the unvarying solemnity, if we ought not rather say gloom, of his manner was oppressive. It is not as a pulpit orator, but as an expositor of Holy Scripture, that Trench will be remembered. Yet, though never rising to the higher flights of eloquence, there is enough of simple earnestness and tender thoughtfulness about these discourses to make the volume a memorial that will be gratefully received by many of those who knew and valued the archbishop. It should have been indicated that the interesting and warmly appreciative lecture on “Baxter and The Saint's Rest” had appeared in the first series of *Companions for the Devout Life*, lectures delivered in St. James's, Piccadilly, in 1875.

*Rational Aspects of Some Revealed Truths.* By the Rev. Edward B. Ottley. (Rivingtons.) These six addresses were delivered “to a mixed congregation during two Quiet Days in Holy Week.” They deal from a Churchman's point of view, but with much more candour and knowledge than is possessed by most Churchmen, with “modern doubt and disbelief.” The first address is perhaps the best in the series, while the last is the most readable. It is entitled “Christianity and Culture.” Mr. Ottley startles us somewhat by beginning with the assertion that “human life is externally pleasanter” now-a-days than it was, and that “unparalleled success has attended men's efforts to make themselves comfortable”; but we find before reaching the end of his address that he has read Mr. William Morris on modern civilisation, though he has scarcely realised the facts which Mr. Morris deals with. We object also to the statement that Comtism “is notoriously a refined system of pure Atheism,” which Canon Westcott has sufficiently refuted; but Mr. Ottley's main contention, that Christianity is concerned both with science and art, is ably and eloquently maintained. He quotes, from Dr. Abbott's *Through Nature to Christ*, the maxim that “if a man desires to live resolutely in the Whole, the Beautiful, and the Good, or, in other words, to render due homage

to science, to art and to morality, he cannot do this better than by striving to live in conformity with the Spirit of Jesus of Nazareth”; and his enforcement of this truth is well put and much needed. Mr. Ottley shows a tendency now and then to be too discursive; but much rigour of logic and method cannot be looked for in devotional addresses. “Doubt and Unbelief” are rarely treated in Mr. Ottley's spirit, so that his book will be valued.

*Tolerance.* Two Lectures. By Phillips Brooks. (Macmillan.) It cannot be said that these lectures—animated and eloquent as they are—contribute much to our existing knowledge of the duty of tolerance. The author has not begun at the philosophical starting-point of his subject, viz., the genesis of belief. He speaks of “conviction” as if it were always uniform in degree and in kind. He has evidently never subjected his own beliefs to the searching analysis which most men of intellectual power deem it right to bestow on their *credenda*, and therefore cannot claim to be an authority, intellectually speaking, on the subject of which he treats. Owing to this defect of preparation, he commits himself at starting to the singular paradox that “so far from earnest personal conviction and generous tolerance being incompatible with one another, the two are necessary each to each.” Stated thus, without qualification, a more unfounded proposition could scarcely be formulated, or one more fully contradicted by the growth of dogma whether in churches or in individuals. Doubtless there have been exceptional cases in which persons—Maurice was an example—of profound conviction have been conspicuously tolerant. But this was true in his case on account, firstly, of his possession of a rare amount of many-sided imaginative sympathy; secondly, because his own convictions, even when most earnest, were never square or angular, but had all their corners rounded off and elaborately smoothed, as if to prevent all injury by chance collisions. The author is, however, not consistent. As he progresses in his lectures his first crude paradox of the necessary alliance of absolute certitude with tolerance begins to disappear. If his lectures reach a second edition he had better reconsider this position, which is, indeed, much too narrow for his comprehensive intellect and genial sympathies.

*Sermons preached to Harrow Boys in the Years 1885 and 1886.* By the Rev. J. E. C. Welldon. (Rivingtons.) Mr. Welldon modestly explains in his preface that the reason for the publication of these sermons is the personal one that they may be presented to Harrow boys on leaving school; but no such apology—if it be meant as an apology—was needed. The sermons are excellent. They do not aim at novelty or subtlety of thought; but they are nevertheless thoughtful, careful, earnest, and, above all, interesting. In preaching addressed to the young this last quality is primarily important, and the neglect of it is the main reason for the disfavour with which sermons are usually regarded by boys. Mr. Welldon's success depends upon his naturalness. He preaches to boys as he would talk to them, and he is used to talking to them unaffectedly and without effort. He does not depend for his interest on his illustrations, and make his sermons a mixture of jam and medicine. The interest is genuine, depending on the quiet, clear manner in which the subject of the discourse is discussed. The volume contains twenty sermons, of which we will mention the twelfth, on “The Natural Body and the Spiritual Body,” and the fourteenth, on “The Animal World,” as examples of Mr. Welldon's success in treating widely different subjects—the former difficult and the latter easy to bring within a boy's comprehension.

*Lessons from the Cross.* Addresses given in Oxhey Parish Church on Good Friday, 1886, By Stewart D. Headlam. (Kegan Paul, Trench & Co.) A very genuine and arousing reality is the distinguishing characteristic of these addresses. Mr. Headlam hides none of his opinions, and some of them will displease many of his readers; but his frankness gives him great force and freedom. He never beats about the bush, but says his say directly and vigorously. Such a sentence as, "Keep it constantly in your minds, holy brethren, that the Jesus whom we worship is not half man and half God, but perfect man and perfect God," shows him at his best; and his allusion to "the dark Calvinism which in so many ways has cast its slime over English religion," at his worst. But there is much more of his best than his worst in this volume. He puts forward his views on social questions boldly and yet temperately, asking his congregation to

"bring deliberately into your meditations the contrast between rich and poor, between grinding toil and vulgar luxury; and listen whether the voice from the Cross has not anything to say on the fact that those who produce most have least of the good things, whether temporal or spiritual, for their enjoyment."

The only passage in which we find any unreality is the one insisting that "it is impossible for any generation which hesitates to call our Lady blessed in any adequate manner to worship our Lord." We confess to a feeling that this is said only to annoy.

*The Scripture Doctrine of the Church: Cunningham Lectures, 1887.* By D. D. Bannerman. (Edinburgh: T. and T. Clark.) The subject and scope of this—the eleventh series of the Cunningham Lectures—is sufficiently set forth in the title-page. Displaying a creditable amount of learning and research, and written in a clear attractive style, the book is likely to achieve a considerable measure of esteem from the author's co-religionists of the Scottish Free Church. It seems to us, however, to suffer from narrowness and occasional manifestations of sectarian proclivities. The time has surely come for interpreting the Church in the broadest and most catholic sense of the term, discreetly relegating such questions as "election" and similar traditional technicalities to a befitting background of nescience and reticence.

#### NOTES AND NEWS.

MR. J. A. FROUDE'S new book, *The English in the West Indies; or, The Bow of Ulysses*, will be ready by the end of next week. It will be illustrated with nine sketches by the author.

WE understand that M. Paul du Chaillu has been compelled to postpone till autumn the publication of his work on the History of the Vikings.

MR. GEORGE ALLEN, of Orpington, has in preparation a re-issue of Mr. Ruskin's *Modern Painters*, in 5 vols., uniform with the re-issue of *The Stones of Venice*. The text will be that of the last edition (1873), with the author's subsequent notes. All the original illustrations will be given, the plates having been carefully re-engraved; and, in addition, there will be some unpublished plates, etched by Mr. Ruskin and mezzotinted by the late Thomas Lupton, which were originally intended for the fifth volume.

MR. W. DIGBY SEYMOUR, recorder of Newcastle, has written an essay, entitled *Home Rule and State Supremacy*, which will be published immediately by Messrs. Kegan Paul, Trench, & Co., together with the draft of a bill further to amend the Act of Union and provide for the federal government of Ireland.

OWING to Mr. Paget Toynbee's prolonged absence from Europe, the printing of the dictionary to the *Divina Commedia*, upon which he has been engaged for some time past, has been unavoidably postponed. The work will be completed without further delay now that Mr. Toynbee has returned to England.

MESSRS. LONGMANS announce a cheap re-issue of the *Greville Memoirs*, in eight volumes, to be issued monthly, beginning in January.

MR. CHARLES MARVIN, who has gone to Russia for a month to attend the International Petroleum Exhibition, will also, while there, undertake researches for a life of Prince Gortschakoff, which he is preparing for Messrs. W. H. Allen & Co., to be issued in their "Statesmen's Series" in the spring.

A MEMORIAL volume, entitled *Personal Recollections of Lord Wriothesley Russell and Chenies*, by the Rev. F. W. B. Dunne, is announced for immediate publication by Mr. Elliot Stock.

MESSRS. SWAN SONNENSCHEIN & Co. will publish early in the present month Mr. George Moore's *Confessions of a Young Man*, with a portrait of the author, etched by Mr. William Strang, and a pictorial cover designed by M. J. E. Blanche. The same firm announce a cheap edition of Mr. F. C. Phillips's *Strange Adventures of Lucy Smith*.

THE next volume in the series of "Epochs of Church History" will be *The Church and the Eastern Empire*, by the Rev. H. F. Tozer.

MESSRS. KEGAN PAUL, TRENCH, & Co. will publish an English edition of Prof. J. B. McMaster's Life of Benjamin Franklin in the series of "American Men of Letters."

A NEW issue of Cassell's *Popular Gardening*, edited by Mr. D. T. Fish, is in course of preparation. The first part will be published on January 25.

THE parishioners of St. Margaret's, Westminster, have presented a window to the church in commemoration of the Jubilee. The window, by Messrs. Clayton & Bell, contains a full-length figure of the Queen, bearing the orb and sceptre, with scenes from the coronation and the jubilee service, the arms of the colonies, and other details. The memorial lines for the window, written by Mr. Robert Browning, are as follows:

"Fifty years' flight! wherein should he rejoice  
Who hailed their birth, who as they die decays?  
This—England echoes his attesting voice;  
Wondrous and well—thanks Ancient Thou of days."

A REVIEW of Cheyne's recent work on the *Wisdom of the Old Testament*, by H. Guthe, appears in the *Theologische Literaturzeitung* for December 31. After representing very fairly the object of the work, at once critical and educational, which prescribed the method to be adopted, it suggests various points which need fuller treatment with a view to bringing out the special peculiarity of Israelitish religious wisdom. With regard to the Book of Job, it recognises that, however open to question, the author's results are such as historical critics would admit in other literatures, and that they make the book easier to understand.

THE last number of the *Publishers' Circular* (Sampson Low) contains the usual analytical table of books published during 1887. The total number is 5,686, of which 4,410 were new books, and 1,276 were new editions. All these figures, when compared with the preceding year, show an increase, more marked in new books than in new editions; but the total is still far below that of 1884, which was 6,373. The changes that have taken place in the number of books in the several classes during the past six years are remarkable, if we may assume that the classification has itself

remained constant. Fiction now easily heads the list with 990, whereas in 1882 the corresponding number was only 330, or exactly one-third. Theology was at its maximum in 1884 with 929, and at its minimum in 1886 with 752. Educational books have ranged from 691 in 1883 to 525 in 1882. Juvenile works show the extraordinary variation from 939 in 1883 to 445 in 1886. Law, the still more astonishing change of 279 in 1884, and only 33 in 1886. Political and economical books numbered 253 in 1885, and 138 in 1887. Scientific and illustrated works—591 in 1884, and only 138 in 1887. Books of travel—331 in 1884, and 221 in 1886. History and biography—623 in 1884, and 350 in 1886. Poetry and the drama—228 in 1884, and 93 in 1886. Serials—347 in 1885, and 269 in 1882, being the smallest variation in any class. Medical—253 in 1883, and 171 in 1886. Belles lettres—479 in 1886, and only 106 in 1882. The significance of these last figures will be more clearly seen when it is stated that new editions in this class amounted to 351 in 1886 and 235 in 1887, as compared with the insignificant number of 14 in 1882, before cheap reprints had come into vogue. Finally, miscellaneous has increased from 213 in 1883 to 447 in 1887.

#### TRANSLATION.\*

##### THE LEAF AND THE BREEZE.

(From the French of Arnault.)

"PARTED from thy native bough,  
Whither, whither goest thou,  
Leaflet frail?"  
"From the oak-tree where I grew,  
In the vale;  
From the woods all wet with dew,  
Lo! the wind hath torn me!  
Over hill and plain he flew,  
And hither he hath borne me.  
With him wandering for aye,  
Until he forsakes me,  
I with many others stray,  
Heedless where he takes me:  
Where the leaf of laurel goes,  
And the leaflet of the rose!"

A. B. E.

#### MAGAZINES AND REVIEWS.

WE have to acknowledge two new periodicals—each of some special interest—appearing with the new year. The *Reflector* is a weekly, containing sixteen pages of large quarto form, both edited and published by Mr. James Stephen, at Lonsdale Chambers, Chancery Lane. The nature of its aims may be gathered from the title—or, better still, from the first number; we find ourselves unable to summarise them. The *Selborne Magazine* is a monthly, also of sixteen pages of the usual magazine size, published by Mr. William Rice, of Fleet Street, at the low price of twopence. It is the organ of the Selborne Society—now, we hope, fairly well known—whose primary object is "to preserve from unnecessary destruction such wild birds, animals, and plants as are useful, beautiful, or rare," and, we should be disposed to add, "harmless." A bird, animal, or plant, may be neither useful, beautiful, nor rare, and yet there seems no reason why it should be unnecessarily destroyed. The society, we may add, will hold a special general meeting for the approval of its rules at 6 Pall Mall Place, on January 26, at 4 p.m.

\* The translator claims only to have made a paraphrase of this little poem, some versions of which, by different hands, were given not long since in the *ACADEMY*. It originally appeared in her little volume of *Ballads*, which has been out of print for twenty years and more.

THE *Expositor* for January opens with a hopeful paper on "Characteristics of Modern English Exegesis," by Archdeacon Farrar. "The Use of Mythic Phrases by the Old Testament Writers" is shown and illustrated, with the help of Assyriology, by Prof. Cheyne. Prof. A. B. Davidson is introduced as a teacher and a man to those who only know and respect him as a scholar, by an enthusiastic disciple (Prof. Elmslie), who, with the ingenuity of affection, makes even the master's failings "lean to virtue's side," or, indeed, seem to be virtues themselves. M. Godet, with that smooth but incisive style which we all admire, expounds the present position (as it appears to him) of the questions relative to the Pastoral Epistles; and lastly, Profs. Cheyne and Curtiss notice recent English and American works on the Old Testament. Among the former we observe an American-printed work by Canon Driver, but not Dean Bradley's just published popular lectures on the Book of Job.

In the *Antiquary* for January Mr. R. W. Dixon gives the first part of an account of Thaxted, which promises well. Thaxted is a decayed town in Essex; quaint and picturesque it remains, for modern improvements have touched it but lightly. Mr. A. Stapleton concludes his series of papers on the crosses of Nottinghamshire. We trust that they will be collected and published separately. Mr. G. L. Gomme's paper on the Christmas pantomime is thin. So good a subject might have had much more made of it. Mr. Ainsworth's archaeological recollections are full of interest. The portions which tell of his Eastern wanderings are specially noteworthy.

It would not have been surprising if the December *Livre* had been quite drowned in "Livres d'Étrennes"; but the contrary is the case. M. Uzanne has provided two considerable "original" articles. We must indeed say, though with regret, as we have said before, that M. du Pontavice de Heussey is a little to seek in his articles on English men of letters. It is not his fault that the irrepressible French printer has entitled his article on the author of *Pelham* in the list of contents "Edwards Bulwer." But it is his fault that in his text he has spoken of "un éditeur du temps du nom de Colburn." We should not think much in England of a historian of some *romantique* who wrote "a publisher named Renduel" or "named Mame." Much more important is M. Derome's monograph on Perrault, which it will be interesting to compare with Mr. Lang's forthcoming Clarendon Press edition of that worthy, though, of course, M. Derome's point of view is almost purely bibliographic.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- FALIGAN, E. Histoire de la légende de Faust. Paris: Hachette. 9 fr.  
NATZMER, G. E. v. Unter den Hohenzollern. Denkwürdigkeiten aus dem Leben d. Generals Oldvig v. Natzmer. 2. Thl. 1832-1839. Gotha: Perthes. 6 M.  
SCHATZ, die, d. Goethe-National-Museums in Weimar. Einleitung u. erläut. Text v. C. Ruland. Hrsg. v. L. Held. Leipzig: Titze. 35 M.  
SECKESER, A. Ph. 45 Jahre im Luzernischen Staatsdienst. Erinnerungen u. Akten aus dem kantonalen Leben 1841-1857. Bern: Wyss. 8 M.

##### THEOLOGY.

- WOHLESBERG, G. Die Lehre der zwölf Apostel in ihrem Verhältnis zum neutestamentlichen Schrifttum. Erlangen: Deichert. 2 M.

##### HISTORY, ETC.

- GESCHICHTE der europäischen Staaten. 49. Bd. 1. Abth. Geschichte Österreichs v. A. Huber. 3. Bd. 11 M. 50. Lfg. 1. Abth. Neuere Geschichte d. preussischen Staates v. E. Reimann. 2. Bd. 18 M. Gotha: Perthes.

- HANDBÜCHER der alten Geschichte. 1. Serie. 3. Abthlg. 1. Halb. bd. u. 4. Abthg. 2. Thl. Gotha: Perthes. 13 M.

- MARIEJOL, J. H. Une lettre italienne à la cour d'Espagne 1488-1528. Pierre Martyr d'Anghera: sa vie et ses œuvres. Paris: Hachette. 5 fr.  
MONUMENTA Germaniae historica. Scriptorum tomus 28. Hannover: Hahn. 38 M.  
NAMECHE, Mgr. Le Règne de Philippe II. T. VIII. Louvain: Fonteyn. 4 fr.  
REICHSTAGSAKTAEN, deutsche, unter König Ruprecht. 3. Abth. 1406-1410. Hrsg. v. J. Weizsäcker. Gotha: Perthes. 46 M.  
VOSS, W. Die Verhandlungen Pius IV. m. den katholischen Mächten üb. die Neuberufung d. Tridentiner Concils im J. MDLX bis zum Erlass der Induktionsbulle vom 23. Nov. 1560. Leipzig: Fock. 1 M. 80 Pf.

##### PHYSICAL SCIENCE AND PHILOSOPHY.

- GIARD, A. et J. BONNIER. Contributions à l'étude des Bopyriens. Paris: Doin. 30 fr.  
KÜTTER, E. Grundzüge e. rein geometrischen Theorie der algebraischen ebenen Curven. Berlin: Reimer. 20 M.  
SIGWART, Ch. Die Impersonalen. Freiburg-i.-B.: Mohr. 2 M.  
THEODOR, F. Das Gehirn d. Sechundes (Phoca vitulina). Freiburg-i.-B.: Mohr. 3 M.  
WEISMANN, A., u. C. ISCHIKAWA. Ueb. die Bildung der Richtungskörper bei thierischen Eltern. Freiburg-i.-B.: Mohr. 4 M.  
WILD, H. Die Regenverhältnisse d. russischen Reiches. St. Petersburg. 20 M.

##### PHILOLOGY.

- D'EICHTHAL, G. La Langue grecque: Mémoires et notices, 1861-1884. Paris: Hachette. 5 fr.  
KRERS, F. Zur Rection der Casus in der späteren historischen Gräcität. 2. Hft. München: Lindauer. 1 M. 20 Pf.  
MÖBIUS, A. F. Gesammelte Werke. 4. Bd. Hrsg. v. W. Scheibner. Mit e. Nachtrag, hrsg. v. F. Klein. Leipzig: Hirzel. 18 M.  
POESTON, J. C. Einleitung in das Studium d. Alt-nordischen. II. Lesebuch m. Glossar. Hagen: Riesel. 4 M.  
PORTA linguistik orientalium. Pars 8. Chrestomathia targumica. Ed. A. Merx. Berlin: Reuther. 7 M. 50 Pf.  
PEYM, E., u. A. SOCIN. Kurdische Sammlungen. 1. Abth. Erzählungen u. Lieder im Dialekte d. Tür Abdin. St. Petersburg. 2 M. 50 Pf.

#### CORRESPONDENCE.

##### THE WORD "HERENUS" IN CHAUCER.

Cambridge: Dec. 30, 1887.

I believe I have solved yet one more difficulty in Chaucer, viz., the meaning of "Herenus," in l. 92 of the "Complaint to Pity." The line is—

"Have mercy on me, thou *Herenus* quene."

Four MSS. at least have "Herenus," and one "Heremus." Shirley alters it to "vertuousse," at the same time omitting "thou." This otiose epithet is obviously a substituted one. We are bound to take the reading as the right one, even if we cannot explain it.

The printed editions treat it as a proper name, which is probable from the context. The Trinity MS., which has "Heremus," denotes the -us by a mark of contraction, so that there may be a little doubt about the last syllable. We must also observe that the accent falls on the second e, so that it cannot possibly be an error for "hevenus" or "hevenes," i.e., heaven's, which was accented on the first e, and evidently will not suit the scansion.

I was long since inclined to think that it is a mere error for "Herenes," i.e., the Erinnyses or Furies; being led to this by the line in the last stanza of the invocation to book iv. of "Troilus," which, in the printed edition of 1561, runs thus—

"O ye *Herines*, nightes daughters thre."

Morris's edition has "Herynes," which is, of course, the same thing.

The peculiar spelling (with H) is noticeable; but still more important is the accentuation of the word. We have only to read—

"Have mercy on me, thou *Herenes* quene"; and the line is mended at once, and that with a true Chaucerian word.

But I have always opposed guess-work, and have, therefore, long hesitated to inflict this emendation upon a much-suffering literary public. I made up my mind to wait and see if the *true sense* of the epithet would appear.

Patience has met with its usual reward, as will, I hope, be acknowledged.

The real question, of course, becomes—Why is Pity the queen of the Furies, and who says so? I lately put this question; and a suggestion was made to me, that Pity may fairly be called "the queen of the Furies," because she alone can control them. I think this is satisfactory; but the question remains—who says this? Where did Chaucer get it from?

Well, the answer is—from Statius, just the very author whom Chaucer so closely studied, and from whom he took, among other things, the description of the "Brooch of Thebes" in the "Complaint of Mars," as noted, long ago, by Tyrwhitt (see Bell's *Chaucer*, iii. 312).

The original passage is in Statius, *Theb.* xi. 458-496; but the whole of the context (xi. 1-457) must be also glanced at. The culminating point of the story is precisely here. It was just an even chance whether there was to be peace or war. We find mention of Tisiphone in l. 58, Megaera in l. 60, Erinnys in l. 345, Erinnys in l. 383; and we are led up to the point where the Furies have stirred up every evil passion between the hostile armies, just as the third Fury, Alecto, in the seventh book of the *Aeneid*, broke the treaty between Latinus and Aeneas. (It need not be said here how frequently Statius takes his ideas from Vergil).

At this crisis of fate, only one power remains who has a chance of overruling the Furies. This power is Pieta, in English, Pity. She is personified by Statius for this express purpose. She is mentioned in l. 458, and ll. 465 and 466 are thus translated by Lewis:

"Why was I [Pity] formed, O author of my birth,  
To sway the sons of Heaven, and sons of earth?"

She is not, indeed, called *regina*, but she is called *diva* (l. 496), which implies her queenship.

In the story, even Pity fails, on this occasion, to overrule the Furies; but the necessity of the story so required it. It is clearly understood that her province was to do so, as a rule.

If we now turn to Chaucer's poem, we shall understand the whole a great deal better. In ll. 78-91 the struggle between Pity on the one hand and Cruelty on the other is a fair rendering of the struggle between Pieta and Tisiphone, as told by Statius. This explains such a line as

"Shal Cruelte be your governessse?"

and again, such lines as

"Ye be than fro your heritage y-throwe  
By Cruelte, that occupieth your place?"

For that is precisely what happened in the *Thebaid*. Or, once more, we may compare the first line of the address to Pity, viz.:

"Humblest of herte, hyest of reverence,"

with Statius, *Theb.* xi. 493, 467:

"pudibunda longe  
Ora reducentem . . .  
Nil jam ego per populos, nusquam  
reverentia nosiri."

WALTER W. SKEAT.

#### GUJERATI LANGUAGE AND LITERATURE.

London: Jan. 3, 1888.

Students of the ancient language of India are too often apt to neglect or despise vernacular literature as the expression merely of so much culture and erudition as the subject races have been able to borrow from their English rulers. It is natural and necessary that handbooks of Old Testament history and elementary treatises on arithmetic and mensuration should be translated into the dialects understood of the people; and a Bengali poet may occasionally surprise us with a vernacular sonnet-sequence in imitation of Wordsworth. But whether,

before the English first set foot in India, these same dialects may have contained the record of centuries of political change or of religious and artistic development is a question which few even of those whose special studies connect them with India have cared to ask, much less to answer.

It is true that the trained philologist has learned, at least theoretically, to call no truth common or unclear. A fact once established may, in the course of time, lead most strangely to the establishment of other facts; and, with respect to the scientific value of vernaculars, there are the labours of the so-called new school of comparative philologists to prove that the anatomy of the classical languages can no longer yield sound conclusions unless aided and controlled by the vivisection of their spoken derivatives. But, apart from those who are concerned with the forms of a language, there is the class—at least as large—of those who are concerned with its historical, artistic, and religious contents; and, if we confine our attention to India, we shall, perhaps, discover that students of this class, under the influence of an unconscious assumption which there is nothing to justify, have neglected the vernaculars to the loss and detriment of their own science.

In the *Advocate of India* for July 1 of the present year there appeared a leading article in which the popular fallacy as to the mongrel character of vernacular literature was ably exposed in the case of Gujerati. This led to the publication, by Mr. N. N. Dhruba, in the same journal of a series of letters, in which he reviews the history and expounds the beauties of his own language with the zeal of a patriot and the learning of an antiquary.

"It is not only that Gujerati abounds in poems of fancy. It counts among its literature some prose works, translations, grammars, and commentaries on works in Sanskrit and Hindi. Its literature dates its existence far anterior to the period of Kavi Narsinha Mehta, who has been styled the Chaucer of Gujerati. I have been able to find some contemporaries as well as predecessors of that Narsinha Mehta; and so far as my poor inquiries go, I trace the existence of the Gujerati language to so early a period as the reign of the glorious Lion King of Gujerat, Siddharaja, popularly called Sadra Jising, and even Vanaraja. Mr. Beames, the author of the comparative grammar of the seven modern vernacular languages of India, is of opinion that this vernacular has perhaps the oldest and earliest existence. My researches point out a wider extension once of the speaking area of the language, which would perhaps embrace Malwa and Rajputana. The close relationship existing between the Harauti and other dialects of Rajputana are too marked to escape notice. Who knows that perhaps the celebrated Prithiraj Rasan of Chand Bardai will head the list of authors of the literature which will be found to be nearly allied to Gujerati? These are problems to be decided by scholars and antiquaries. But they tend to show the importance of the language and the subject."

Mr. Dhruba complains with reason that, while the search for Sanskrit MSS. has been vigorously conducted under Government patronage, the very existence of vernacular MSS. has been officially ignored. For the publication of texts private enterprise has accomplished something; but, compared to the amount of what is still hidden, the result appears inappreciably small.

Not the least interesting result of Mr. Dhruba's researches is the light which they throw upon periods of literary activity hitherto inaccessible to the historian and the critic. By the side of Narsinha Mehta we can now discern and identify at least two poets, Padmanabha, the author of the *Kanhad-de-Prabandha*, and Bhima Kavi, whose *Hari-Lila-Shodasha-Kala* was written A.D. 1485. Besides, there is no lack of MSS. and inscriptions to furnish links

in the evidence both for this period and for others earlier and later.

"An inscription of the ruler of Pavagadh, near Baroda, Jayasimha Deva, dated 1525 v.s. (A.D. 1469), has been found to be in existence, telling its own tale; and so early as v.s. 802 (A.D. 746) I have been able to obtain a colophon or inscription at Patan, at the foot of an image, to the following effect: 'This is the installation of Uma Mahesvara of Vanaraja Rao.' Between these dates I met with inscriptions (v.s. 1715), old title-deeds (v.s. 1686, 1757, &c.), and other scrolls. In the fourteenth century of the Christian era I have found a collection of Gujerati idioms written in the year v.s. 1450 (A.D. 1394), the MS. of which bears date v.s. 1490 (A.D. 1434). It is not simply a collection of idioms of the language, but it is an attempt at a grammar of the language too. As regards the existence of the Gujerati language in the thirteenth century, I have been able to pick up an endorsement in Gujerati dated v.s. 1365 (A.D. 1309) to a palm-leaf MS. of Bhuvana Sundari. Going earlier, we come on the Augustan age of literary life in Gujerat, the prominent luminary of the period being the Jaina writer on almost all branches of literature and science then known, Sri Hemachandra Suri, the *protégé* and contemporary of the Solanki kings, Siddharaja Jayasinha and Kumarapala. His grammar of the Apabhramsa or Prakrit language, or the local dialect, was written in the year v.s. 1168 (A.D. 1112). The MSS. of the work in the possession of the Gujerat Vernacular Society date from v.s. 1499 (A.D. 1443)."

Students will probably be concerned, though not surprised, to hear that the devotion even of a lifetime to a subject, for which bumbledom in its classification can as yet find no place, goes, as things are now, unnoticed and unrewarded.

"An excellent work on the history and philology of the Gujerati language by Shastri Vrajtal Kalidas, written under the patronage of the Gujerat Vernacular Society, has not secured that notice and attention it richly deserves. The wiry old Shastri is a useful man in the field; but who utilises his powers and resources? He saved from ruin several of the choicest old Gujerati MSS. and rare works possessed by the society at Ahmedabad. But that society and the Educational Department, too, have repudiated him. He was teacher of poetry in the Ahmedabad Training College on a pittance of 15rs. or 20rs.; but our departmental finance has found him a burden, and his services were dispensed with long since. He now lives a sturdy rustic life in the village of Malataj, near Neriad."

I pass over Mr. Dhruba's remarks upon the complicated character of the caste-system in the Province of Gujerat, and his endeavour to trace its influence in the popular literature. His proposal to widen the curriculum of the Indian universities so as to include the vernaculars may interest those who are aware of the opposition which a precisely similar proposal excited in Oxford. I cannot suppose that Mr. Dhruba will live to see his dream come true. We must be aware that, when he allows his enthusiasm to carry him to the extravagant length of suggesting that in an Indian university lectures on Hebrew should be few and far between, he offends more official susceptibilities than one. Still, by way of conclusion to the whole matter, the following observations seem harmless, and are probably true.

"The Oriental research of our time and up till now is palaeontological. The dead bones and fossils and remains of human speech are studied, and not the comprehensive geology of Indian or Aryan languages of the East. It is the present that supplies us with a key to the knowledge of the past in all scientific research. The source is to be traced upwards from the mouth of the river, and not always downwards—not wholly, at least, in the study of human institutions, languages, literatures, religions and customs. Both directions require to be followed, and notes compared; and then we can have the truth."

S. ARTHUR STRONG,

#### THE ETYMOLOGY OF "ACQUIRE, ENQUIRE, REQUIRE."

Oxford: Dec. 19, 1887.

The usual account given of these modern English forms is that they are due to the Latin forms in *-quirere*, either by direct derivation or by a touching up of the Anglo-French form (existing in Middle English), in order to make it more like Latin. The *i* of the English verbs is supposed to be the equivalent and representative of the *i* of the Latin verbs *acquirō*, *inquirō*, *requiro*. Thus Prof. Skeat derives "acquire" immediately from *acquirere*. Of "enquire" he says: "Properly *enquire*, but altered to *enquire* to make it look more like Latin." Of "require" he says: "The word was taken from the French *requirer*, but was influenced by the Latin spelling."

In the New English Dictionary we find the following etymological account of "acquire" (the Middle-English forms of which were *aqwere*, *acqweare*): "Adopted from Old-French *aquer-re*, *acquer-re*, which is the regular phonetic descendant of Latin *acquirere*; refashioned in the sixteenth century after the Latin."

I think it is possible to show that the French *aquerre* cannot be the phonetic equivalent of Latin *acquirere*, that there are analogies which make it probable that our form "acquire" may be a regular phonetic development from the French verb, and that therefore the *i* of "acquire" is not necessarily due to the *i* of *aquerre*.

Old-French *aquerre* cannot = *acquirere*, for Latin *i* remains *i* in French; Latin *vivere*, *scribere* are in French *vivre*, *écrire* (*écrire*). The verb *aquerre* (*acquerre*) = Late-Latin *acquēre* = Latin *ad + quaerere*; the diphthong *ae* becoming in many cases *e* in Romanic, which *e* remains in French when it is in a closed syllable.

The Middle-English representative of the French verb *aquerre* was *aqwere*, *acqweare*; but we also find in the Middle-English period forms in *-quyre*, *-quire* in the cases of the sister compounds. The form "require" occurs in "Syr Gawain," 1056 (E.E.T.S. 4); so "requyred" in the "Crowned King," 37 (E.E.T.S. 51); "required" in the "Knight of La Tour Landry," p. 154 (E.E.T.S. 33); "require" in the "Wars of Alexander" (E.E.T.S. xvii); "enquyre" "enquier," "enquere" in Palsgrave, p. 536. These forms in *i* do not belong to the period of Latin refashioning. I would suggest another explanation, namely, that "require" (for instance) is the phonetic representative of *requier-s*, the accented stem of *requerre*; the Latin *e* becoming *ie* in French when it has the stress, and is in an open syllable. English "require" = French *requier-s*, just as "squire" = *esquier* (*scutarium*), "squire" = *esquierre*, *esquierre* (*exquadra*), and "entire" = *entier* (*integrum*). But it would be quite possible to explain "enquire" as a normal development of Middle-English *enquire* (= Old-French *enquerre*), just as "quire" = Middle-English *quere*, *quere* (= Old-French *quer*, Latin *chorum*), and "friar" = Middle-English *frere* (= Old-French *frere*, Latin *fratrem*).

I think I have brought forward evidence sufficient to suggest that the verbs "acquire," "enquire," "require" may probably be of French origin, and that touching-up or refashioning is an unnecessary assumption.

A. L. MAYHEW.

#### ALESSANDRO IN THE "INFERNO."

London: Dec. 30, 1887.

Owing to my absence from England, I have only just seen Mr. Hoskyns-Abrahall's remarks (ACADEMY, Oct. 22) upon my letter of the previous week, in which I discussed the question of the identity of the "Alessandro" of Inf. xii. 107. I there expressed an opinion,

which I was referring to Phœbe, who may be recognised further down.

By way of Hoskyns-Abrahall's lines:

"Que?"

"L'"

upon which here Alessandro

"Alessandro"

Surely the very de-

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P.S. —

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which I supported from Orosius, that Dante was referring to Alexander the Great, rather than to the Thessalian tyrant, Alexander of Pherae, who "was scarcely famous enough to be recognised simply as Alexander, without any further description."

By way of meeting this last objection, Mr. Hoskyns-Abrahall quotes from Petrarch (*Triumpho d'Amore*, vv. 103, 104) the following lines:

"Que' duo pien di paura e di sospetto,  
L'un è Dionisio, e l'altro è Alessandro,"

upon which he strangely enough remarks: here Alexander of Pherae is spoken of "simply," as Alexander, without any further description.

Now Dante says simply: "Quivi è Alessandro"; but Petrarch expressly speaks of "Alessandro" as "pien di paura e di sospetto." Surely that is a "further description," and a very definite one; for Alexander the tyrant might very fitly be described as "full of fear and suspicion," whereas such a description could hardly apply to Alexander the conqueror of the world.

P.S.—Since writing the above, I have had the opportunity of consulting the newly-published commentary of Benvenuto da Imola. He, I find, emphatically asserts that Dante was referring to Alexander the Great; and he supports his opinion with precisely the same arguments as were used in my first letter (dated from Australia in August last), quoting some of the identical passages from Orosius. His comment is as follows:

"Ad sciendum quis fuerit iste Alexander est notandum, quod aliqui sequentes opinionem vulgi dixerunt, quod auctor non loquitur hic de Alessandro Macedone, sed de quadam alio, sed certe istud est omnino falsum, quod potest patere dupliciter; primo, quia cum dicimus Alexander debet intelligi per excellentiam de Alessandro Magno; secundo, quia iste fuit violentissimus hominum."

Benvenuto then proceeds to justify his opinion from Orosius and other authors, and concludes with these words:

"Ad propositum ergo auctor ponit Alexandrum hic tamquam priuatum et principem violentorum. . . . et describit eum simpliciter et nude, quasi dicat: cum nomine Alexandrum intellige quod iste fuit maximus auctor violentiarum in terris" (*Com. Inf.*, Tom. i., pp. 405-6-7).

PAGET TOYNBEE.

#### THE ISIS, THE OCK, AND OXFORD.

Nottingham: Jan. 2, 838.

The proof of my letter in the ACADEMY of December 31 arrived so late that I was unable to return it in time for press. This is rather unfortunate, for the printers, misled apparently by my writing, have needlessly divided "Eoce," "Eocan," "Eocene," &c., into "Eo-coe," "Eo-cce," &c. In l. 13 "brig" (= *brycg*) has been misprinted "brig." I am responsible for writing "Gareford" instead of "Garford."

The descent of "Ock" from "Eocene" may find support in the fact that the neighbouring "Colesieg" has become, not, as we should expect, "Chelsey," but "Cholsey."

Mr. Birch identifies the Isis with "Wasa," which is mentioned in a Fyfield charter of A.D. 956, printed in part 23 of his *Cartularium Saxonum*, which has come to hand since I wrote my letter. Mr. Birch does not explain to us how "Isis" could possibly descend from "Wasa." The identification is altogether wrong, as he might have discovered from the Abingdon history. The passage containing this mention of "Wasa" is as follows:

"Of þære sc[e]ortan dic[e] on Ælfþryðe dic; andlang [þære] dic[e] on [þone] holan brōc; andlang [þes] holan brōces on [þa] Wasan; andlang

[þere] Wasan eft to Ydeles ige" (*Cart. Sax.*, iii., p. 168).

That is:

"From the short ditch into Ælfþryð's ditch; along the ditch into the hollow brook; along the hollow brook into the Wase; along the Wase to Ydel's island again."

There is another grant of land at Fyfield to Abingdon in A.D. 968; and, although the grant is of greater extent than that of 956, the boundaries are practically the same, commencing, however, at a different point in the circuit. The passage corresponding to the one above quoted is as follows:

"Of [þere] sc[e]ortan dic[e] on Ælfþryðe dic; andlang [þære] dic[e] on þane móre; of þam móre on þa ealdan dic[e] on þære dic[e] on Temese stréam; on þa[m] riðig; andlang riðiges on [þa] Uuase [sic]; of [þere] Wasan on Cyddes ige," etc. (*Chron. Mon. de Abing.*, i. 324; *Codex Diplom.* iii. 466).

That is:

"From the short ditch to Ælfþryð's ditch; along the ditch to the moor or fen; from the moor or fen into the old ditch; from the ditch into the stream of Thames; into the watercourse; along the watercourse into the Wase; from the Wase to Cyddes [=Ydel's?] island," etc.

It will be seen that the Thames is mentioned by name in the boundaries of A.D. 968; so it is impossible for the Wase to mean the Thames. It is, moreover, very improbable that, if the Wase and the Thames were two names for the same river, the two names should so immediately follow one another in these boundaries. Joseph Stevenson, the editor of the Abingdon history, has entered the Wasan (?) in his index as "a brook, a boundary" (that is, a brook occurring as a boundary). Now, the Wase is certainly not the Isis, and it is not, I believe, even a brook. There is a fairly common Old-English word *wāse*, wk. fem. Middle-English *wāse*, Modern-English *oase*, which must be, I think, this Fyfield Wase. This word is recorded in one of our most important glossaries, the Corpus Glossary, No. 386, as "caenum, wāse," and it occurs in several of the later glossaries. A tenth-century glossary in Wright-Wilcker, 203, 45, gives us the meaning required in the above passages: "Cenum, id est] lutu uorago, uel luttum sub aquis fetidum, id est] wase uel fæn." The Fyfield wāse was thus either a fen or a stagnant pool (like the corresponding Old-Norse *veisa*); and it is, therefore, not an early form of the name "Isis."

W. H. STEVENSON.

#### APOINTMENTS FOR NEXT WEEK.

**MONDAY, January 9, 5 p.m.** London Institution: "Invisible Stars," by Sir R. S. Ball.

8 p.m. Royal Academy: "Painting," III., by Mr. J. E. Hodgson.

8 p.m. Aristotelian: "Darwinism in Relation to Design," by Mr. G. J. Romanes.

**TUESDAY, January 10, 8 p.m.** Biblical Archaeology: Anniversary Meeting, Election of Council and Officers.

8 p.m. Anthropological: "The Evolution of a Characteristic Pattern on the Shafts of Arrows from the Solomon Islands," by Mr. H. Balfour; "Tattooing," by Miss A. W. Buckland; "On the Occurrence of Stone Mortars in the Ancient (Pliocene?) River Gravels of Butte County, California," by Mr. Sydney B. J. Skertchly.

8 p.m. Civil Engineers: "The Use and Testing of Open-hearth Steel for Boiler-making," by the late Hamilton Goodall.

8 p.m. Colonial Institute: "The Tea Industry of Ceylon," by Mr. J. S. Shand.

**WEDNESDAY, Jan. 11, 7 p.m.** Society of Arts: Juvenile Lecture, "The Application of Electricity to Lighting and Working," II., by Mr. W. H. Preece.

8 p.m. Geological: "The Law that governs the Action of Flowing Streams," by Mr. R. D. Oldham; "Supplementary Notes on the Stratigraphy of the Bagshot Beds of the London Basin" and "The Red Rock Series of the Devon Coast Section," by the Rev. A. Irving.

8 p.m. Shelley Society: "The 'Prometheus Unbound' considered as a Poem," II., by Mr. W. M. Rossetti.

**THURSDAY, Jan. 12, 8 p.m.** London Institution: "Material of Music, V., Colour and Callisthenics," by Mr. W. A. Barrett.

8 p.m. Royal Academy: "Painting," IV., by Mr. J. E. Hodgson.

8 p.m. Telegraph Engineers: Opening Meeting, Inaugural Address by the President, Mr. E. Graves.

8 p.m. Mathematical: "The Analogues in Space of Three Dimensions of the Nine-Points Circle," by Mr. S. Roberts; "Reciprocal Theorems in Dynamics," by Prof. H. Lamb.

8.30 p.m. Antiquaries.

**FRIDAY, Jan. 13, 7.30 p.m.** Civil Engineers: Students' Meeting, "Railway-Engineering in British North America," by Mr. R. J. Money.

8 p.m. New Shakspere: A Paper by Mr. R. G. Moulton.

**SATURDAY, Jan. 14, 11 a.m.** Association for the Improvement of Geometrical Teaching: General Meeting, Election of Officers—"The Recent Geometry of the Triangle," by Mr. R. F. Davis; "The Multiplication and Division of Concrete Quantities," by Prof. A. Lodge; and "Some Principles of Arithmetic," by Mr. W. G. Bell.

#### SCIENCE.

**Weather: a Popular Exposition of the Nature of Weather Changes from Day to Day.** By the Hon. Ralph Abercrombie. International Series. (Kegan Paul, Trench & Co.)

No subject is so much talked about and so little understood as the weather. Men are still to be found of excellent education in other respects who connect change of weather with the phases of the moon, and consult their almanacks for rain or fine weather with all the credulousness of Zadkiel. These empirics swear, it may be, by the Shepherd of Banbury, and eagerly watch, like him, in what direction a sheep looks when it first rises, or whether a swallow flies low or high. Others observe the barometer, and perhaps register its figures; but are so little acquainted with the conditions of weather that when the glass rises during rain (owing to the observer being in front of a cyclone) they are inclined to doubt the sanity of their oracle, and to follow the old gentleman's example who, under such circumstances, opened the window and flung his barometer out on the lawn, exclaiming, "Perhaps you will now believe that it does rain!" Yet a third group of the unscientific weather-wise revel in statistics of rainfall, forgetting that these can only show the climate, not prognosticate the weather of any locality, which is due to the distribution of surrounding pressure. To obtain a knowledge of this it is necessary to search the daily charts issued by the Meteorological Office; and to peruse them to advantage the student must be well acquainted with the exact meanings of isobars, anticyclones and hemicyclones, cols, depressions, and gradients. This is one branch of his subject on which Mr. Abercrombie bestows much care. Then he explains the character and value of variations—how diurnal variation modifies but never alters the general character of the weather. Thus his readers are conducted to the methods of forecasting which are at present in vogue. First, are pointed out what helps a "plain man," as Macaulay called an ordinary man of common-sense, has besides his senses to warn him of storms ahead; next the extended wisdom of the public meteorologist is estimated, of him who in his office receives periodical barograms from the Atlantic, puts together synoptic charts, and adds his own knowledge of the nature of the weather and the motion of depressions in his district. Thus, feeling the pulse, as it were, of the approaching weather, the modern scientific meteorologist issues his forecasts, and, it may be, saves much valuable property and many still more valuable lives,

appearing to rival Jupiter or Aeolus in his power over the winds and waves. An exhaustive treatise on modern meteorology has long been desired, and Mr. Abercrombie has herein done his best to supply it. It will not only satisfy the needs of the student; but, as enabling them to appreciate the information supplied to the papers each morning by the Meteorological Department, seafaring men, farmers, and country gentlemen will find their account in reading this book.

After some paragraphs on the use of synoptic charts, the author explains with useful diagrams the seven fundamental shapes of isobars, on the due consideration of which, in juxtaposition with the diurnal influences of the observer's locality, all true prognostication of weather is founded, according to modern meteorologists. An excellent chapter on clouds succeeds, paying especial attention to the cirrus. Following Ley, Mr. Abercrombie attaches especial importance to this form of cloud when considered in reference to its surroundings; indeed, "the most valuable addition of recent times to weather-lore is undoubtedly in the methodical observation of cirrus clouds." In short, with one eye on the clouds and the other on his barometer, even if unaided by telegraphic messages, an observer can, after a somewhat empiric fashion, forecast his own weather fairly well. The author generally points out the grain of scientific truth which frequently underlies popular weather proverbs; and it is amusing to hear with what gravity he draws deductions from the fact of the scalps taken by the New Mexican Indians growing damp before rain. "From this," he says, "we may assume that scalps are slightly hygroscopic, probably from the salt which they contain." It is matter of the commonest observation that all hair becomes damp before rain.

The more advanced chapters of the book give instances of cyclones with their interpretation from barograms, and explain the importance from a national point of view of careful and successive meteograms for any useful weather prognostication. The influences of heat and cold, of wind and storms, upon the climate of any place, as well as upon the weather to be expected, are elucidated, and by the aid of figures, synoptical charts, and meteograms, made clear to the most ordinary understanding. There are two good chapters on the local and diurnal variation of weather, after perusing which, the reader who has thus far followed Mr. Abercrombie should be able, not only to estimate the factors which make up the weather in his own locality, but also the data required for national forecasting. This is mainly a question of money to procure a succession of barometrical readings, and of skilled observers who can read these barograms with a careful eye to local and diurnal variation around them. Meteorology is certainly not at present (although its students hope it is always drawing nearer to it) an exact science. The best prognostics are liable to disturbing influences, which have not been taken into account. Only a percentage of forecasts can reasonably be expected to turn out correct. A much larger percentage, however, when thus scientifically calculated, is claimed as correct by modern meteorologists than would be the case were the weather merely estimated

empirically, and, as it were, by rule of thumb. "Natural aptitude, and the experience of many years' study, are" still "the qualifications of a successful forecaster."

How completely weather can upset calculations was curiously shown when we were reading this book. Throughout autumn the prevailing tone of British weather had been persistently anticyclonic. On the evening of October 21 the conditions were threatening, and the cone was hoisted for a southerly gale in some of the districts. On the next day (Saturday), however, the barometer rose, and some improvement in the weather was manifest. But that evening a cyclone was brewing at the mouth of the Channel and travelling eastward at a great rate; the barometer fell rapidly, and a gale speedily swept over the Channel Islands and the southern coast of England, fraught with some loss of life and much damage to shipping. It has been pointed out that for rapidity of formation and motion very few parallels to this gale exist. It has been compared to those of October 23, 1883, and of November 1, 1872. The swiftness of the career of these gales was so great that they did not allow time for mariners to get out of their way. Unless the officials at the Meteorological Office had been at their posts all night, and been furnished with frequent telegrams of the weather in the southwest, it would have been impossible to forecast these gales. In short, if government is to do its duty by our seafaring population, in order to ensure reasonable correctness in the weather forecasts, more money must be expended. Whether it is worth while doing so may be judged from the consideration that not property so much as lives are at stake.

To return to Mr. Abercrombie, his book is a most useful manual, well put together, and well illustrated. It worthily sustains the reputation of the International Series.

M. G. WATKINS.

#### CORRESPONDENCE.

##### NEW INDIAN INSCRIPTIONS.

London: Jan. 2, 1888.

In the ACADEMY of December 24 (p. 427), Dr. Burgess has claimed the discovery of a new historical inscription of the Gupta period, at Madhā on the upper Jannā.

The inscription is an interesting one. And it will be useful to have a full reading of the text and a translation of it, as we may hope will now shortly be the case. But, in claiming it as a new discovery, Dr. Burgess has written under a mistake.

This inscription was discovered in 1849, by Major Dawes, of the Bengal Artillery. A copy of it was sent to General Sir Alexander Cunningham, from which an abstract translation, by Babu Siva Prasad, was published in the Simla *Akkābār* in the same year. Another copy was sent to England. And an account of the contents of the record—considerably more accurate than that given by Dr. Burgess—was prepared by Prof. H. H. Wilson, and was published in 1858 by Mr. Thomas, in his edition of Prinsep's *Essays* (vol. ii., Useful Tables, p. 245, note).

Among other points—*e.g.*, Harivarman instead of Dēvarman, and Pradīpavarman instead of Pradīptavarman—Dr. Burgess has altogether omitted Jalavarman, the son of Singhavarman, and the father of Yajnavarman; and also Achalavarman, the son of Yajnavarman, and the father of Divākavarman,

As regards Dr. Burgess's suggestion that the record may belong to the time of the Early Gupta King Chandragupta II., whose recorded dates range from A.D. 401 to 413 or 414 (not A.D. 382 to 410, as given by him), it will be sufficient at present to state that the contents of the latter part of the inscription differ entirely from his account of them. What is really recorded is that Divākavarman's younger brother was Bhāskara; Bhāskara's wife was Jayāvali, the daughter of Kapilavardhana; their daughter was Īsvari; and the latter became the wife of Chandragupta, the son of an unnamed "king," *i.e.*, feudatory chieftain, of Jālandhara. The religious establishment was founded by Īsvari, in memory of her deceased husband Chandragupta. I may add that the wife of the Early Gupta King Chandragupta II. was Dhruvadēvi.

There is no foundation whatever for Dr. Burgess's suggestion that the members of this family of feudatory chieftains belonged to the Sūryavamsa of Népal. On the contrary, that this was not the case can be distinctly proved.

J. F. FLEET.

#### DE QUATREFAGES ON PREHISTORIC MAN.

Fulham: Dec. 31, 1887.

I do not think that the overheated atmosphere of Darwinism in which Mr. Grant Allen lives has permitted him to do justice to Prof. A. de Quatrefages's *Introduction à l'Etude des Races humaines*, which he reviewed in the last number of the ACADEMY. The eminent French savant is thoroughly loyal to the facts, he has few equals in Europe for a knowledge of anthropometrical and ethnological data; and these first-rate qualifications are indeed recognised by his critic. Is it, therefore, surprising that M. de Quatrefages should have refused to twist his facts to those of the Darwinian theories with which his facts do not agree? The ages of *magister dixit* are gone, and modern science knows no dogma such as the enthusiastic followers of the great Englishman desire to impress. It is no use concealing that Darwinism has failed to satisfy our present knowledge of the human races from the Pleiocene period to the present day. M. de Quatrefages has not accepted the wild theory of Lemuria, for the simple reason that there is no proof of the former existence of such a continent, and because the facts to be explained do not require such a hypothesis.

Mr. Grant Allen does not correctly represent the book he reviews when he says that the author places the cradle of humanity in the Central Asiatic plateau. M. de Quatrefages, on the contrary, says, pp. 133-137, that it must be sought for elsewhere; and he himself inclines to a boreal origin, as the only one that agrees with all the known facts.

TERRIEN DE LACOUPERIE.

#### SCIENCE NOTES.

THE general meeting of the Association for the Improvement of Geometrical Teaching will be held in the mathematical theatre of University College on Saturday next, January 14. The election of officers and other business will take place at 11 a.m., and at 2 p.m. the following papers will be read: (1) "The Recent Geometry of the Triangle," by Mr. R. F. Davis; (2) "The Multiplication and Division of Concrete Quantities," by Prof. A. Lodge; and (3) "Some Principles of Arithmetic," by Mr. W. G. Bell. All persons are invited to attend who are interested in the objects of the association—viz., to effect improvements in the teaching of elementary mathematics and mathematic physics, and of geometry in particular.

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MRS. AYRTON, a graduate of Girton, and wife of Prof. Ayrton, is about to give a course of six lectures to ladies on "The Domestic Uses of Electricity," at 2, Upper Phillimore Gardens, W. The lectures will have special reference to the electric lighting of private houses, will be well illustrated by experiments, and will be adapted to an audience with no scientific knowledge.

MR. THEODORE WOOD has in the press a new work dealing with the various animals which influence British agriculture for good or evil. It will be published by Messrs. Swan Sonnen-schein & Co., under the title of *The Farmer's Friends and Foes*.

PROF. PRESTWICH, in recently discussing the classification of the Eocene strata—a subject on which he is the highest authority in this country—has suggested some important changes. Thus, the sands which immediately overlie the London clay at Hampstead and elsewhere near London, and which are now regarded as Lower Bagshot beds, he proposes to remove from the Bagshot series and to place in the Lower Eocene group, with the London clay, under the name of the "London Sands." It is well known that the London clay, as it passes upwards, becomes more and more sandy, and may graduate insensibly into these sands, so that there seems much justification for the suggested change of classification.

THE delegates of the Clarendon Press—to whom English students of botany already owe so many translations of advanced German treatises—have just published the first volume of a series of *Translations of Foreign Biological Memoirs*, edited by Prof. J. Burdon-Sanderson. The memoirs here translated, thirteen in number, all deal with the physiology of nerve, of muscle, or of the electrical organ. They are divided into three parts—(1) researches relating to the law of nerve contraction—by Tigerstedt, Grützner, and Hering; (2) researches relating to secondary electromotive phenomena in muscles, nerves, and electrical organs—by Du Bois-Reymond, Hering, Hermann, and Biedermann; and (3) researches relating to the electrical phenomena of Malapterurus and Torpedo—by Du Bois-Reymond. The translators are as numerous as the authors, those who have contributed most being Dr. James Niven, Dr. Aug. Waller, and Miss Edith Prance.

#### PHILOLOGY NOTES.

PROF. DUESSEN has just published a complete translation of the Vedanta-Sûtras and Sankara's commentary. An English translation of the same work by Prof. Thibaut is advertised as forthcoming in the "Sacred Books of the East"; and the first volume, as we are informed, is actually printed. In India a Bengali translation is being published by Pandit Kaviraya Vedantavagis, which includes, besides the Sûtras and Sankara's commentary, the old annotations on that commentary by Vâkaspâti Misra. An English translation of the Vedânta-Sûtras, with a commentary in Marâthi, published in *Studies in Indian Philosophy*, has not, so far as we know, been carried beyond the end of the first book, about one-fourth of the whole work.

#### MEETINGS OF SOCIETIES.

PHILOLOGICAL SOCIETY.—(Friday, December 16.)

A. J. ELLIS, V.P., in the chair.—A paper was read by Herr K. Dornbusch on "Volapük." He explained that Volapük was a new language, proposed for international use, and first published in outline in 1879 by the inventor, Schleyer of Konstanz. The idea of a rational language was far from new, as it had been worked at by Bishop Wilkins, by Leibniz, and by Descartes. Among modern writers, Prof. Max Müller had recognised

the possibility of an artificial language, and had pointed out that such a system might be made far more regular, complete, and easy of acquisition than any existing idiom. There were several significant facts in other departments of life showing the need for an international language. Thus we had the metrical system, now almost universal on the continent, chemical notation, telegraphic and marine signals, musical symbols, etc. It might be objected that an artificial language was an absurdity, and that only the traditional ones were capable of supplying the requirements of society. The answer was that all languages were created by the human mind; but in developing a natural language the mind worked instinctively and without conscious control of its own powers, while in working out an artificial language each step was an intentional calculation. In constructing Volapük, Schleyer formed the vocabulary by borrowing words from several European languages, ancient and modern, but chiefly from English. The choice of English was justified by the enormous number of speakers of this language—over 200 millions. The mixture of roots from various languages was a process similar to that which has always gone on when different nations come in contact, and produce a common dialect, such as the Lingua Franca or as Pidgin English. But the process is carried out in Volapük far more systematically. Words, moreover, are not always borrowed by Schleyer in their original forms, but are often simplified and shortened. Thus: *Tim* from "time," *lf* from "life," *sma!* from "smallness," and so on. Derivatives are formed from roots by adding prefixes and suffixes, thus: *Plan* = "plant"; *av* suffix = "science," hence *planav* = "botany." Similarly *natzav* = "nature-science" = physics. Volapük had proved to be a very easy language to learn, and its use was widely spread over the continent. France had led the movement, and in Paris there were Volapük classes in almost every marie, as well as at the high commercial school. In the provinces branch societies had been formed in most of the towns. After France, the country which next took up the new language was Spain; then, in order, Portugal, Italy, Austria, and South Germany. Russia has a fervent Volapukist in Mr. Harrison, an Englishman residing in St. Petersburg, who lectured on the subject to his fellow-countrymen in that city last March. Denmark and Holland had also joined the movement. There were already eleven journals published in or on Volapük in various countries, and a comic paper in Munich. A congress to settle doubtful questions was held in Munich last August, and an academy was established to maintain the uniformity of the language. Another international congress on Volapük will be held in 1889, in connexion with the Paris Exhibition.—In the discussion Mr. Ellis remarked that Volapük presented a schoolboy's ideal grammar, there being only one declension, one conjugation, and no exceptions. He had been quite fascinated by the ingenuity and regularity of the system, and wished it every success. He thought it would be particularly useful to travellers and business men. Formerly he had believed that Italian might come into use as an international language—a purpose for which Italian was well fitted by its distinct, simple, and sonorous character. But at present the chances were against Italian and in favour of English, which was about the worst that could be chosen; and, indeed, had not been chosen at all, but had spread by the force of circumstances. The primary problem in inventing a new language was to get the roots. Bishop Wilkins founded his vocabulary on a classification of ideas. But that classification was now utterly out of date, and the words, therefore, would have lost their systematic meaning. Schleyer had escaped this result by taking existing roots, or what Leibniz would have called "trivial" roots. The greatest difficulty in the future employment of Volapük would be to preserve its unity; as it would become useless if it split up into dialects. He regretted to see that the Munich Congress had already made alterations in the system, and that the earlier grammars and dictionaries of Volapük were thus at variance with the later. If further changes were adopted, we should ultimately have a new confusion of Babel on the basis of Volapük. In particular, he regretted that the polite form of

the pronoun second person singular had been abolished, as something of the kind appeared to be necessary, and was furnished at present in every existing language. Another great difficulty would be to teach the sounds of Volapük to others than Germans. The sounds of *ä*, *ö*, *ü*, and initial *tz*, were exceedingly troublesome to Englishmen. Schleyer had done well to avoid *r*—a very variable letter. In ancient Egyptian there was no distinction between *r* and *l*. On the other hand, Germans could not pronounce English *j*—a sound included in Volapük. When Prof. Max Müller lectured at the Royal Institution, he pronounced *religion* for "religion." Hence Volapük would be of use principally as a written and not as a spoken language.—Dr. Furnival had expected to find a good deal of prejudice against Volapük, and hence was glad that it had been received with so much liberality. The merit of the language was that it was utterly empirical, and had come about naturally among business people. It would be a great relief from the necessity of learning that detestable German. Scientific theorists would of course object to it. Gaston Paris had condemned it, because each word was not constructed so as to show whether it was a verb, noun, or adjective, &c. The great success of Volapük showed there was something in it.—Mr. Lecky regretted that so few members were present, as the subject of a rational language had already been discussed in the society, and had excited much interest. Many students of the question agreed that the construction of such a systematic vocabulary and grammar was the most important practical application of philology—an object to which all historical, phonetic, and psychological researches in speech were preparatory. It was evident that Volapük fell far short of what a rational language should be. The vocabulary was entirely irrational. No word had any connexion with the meaning arbitrarily assigned to it by Schleyer. The root *Vol* would never suggest the idea of the "earth" to anybody. Even on Schleyer's method of borrowing existing words, *Vol* might mean "theft," "flight," "volition," "volume," a "water-vole," "volcano," or a "shutter," &c. Similarly *Pük* might be taken from a "spook," to "puke," to "puke," &c. If words were not to be rational, they might at least be customary and familiar. But the English "word" was so deformed in making the new root *vol*, that no one could guess that any relation between them existed. Even when a natural descriptive word was already in general use, it was altered and spoiled in Volapük, as in *kuk*, from "cuckoo." A rational vocabulary could be founded partly on imitative sounds, as in "cuckoo," partly on natural exclamations, partly on signal-calls used in various branches of active labour, partly on symbolised definitions. In this last method, each letter of the word would express an element in the character of the object. As these ideas were widely held, they would, in all probability, soon take practical shape, and lead to the formation of a genuinely rational language. In the meantime, it was a waste of energy to learn such an imperfect essay as Volapük.—Mr. Bradley said that if Volapük was to be of any real use its application should be restricted to commercial, mechanical, and purely utilitarian objects. Anything humourous or imaginative would break down the system. Poetry and higher literature generally implied metaphors, peculiar usages of words, unusual forms of phrases, and a general divergence from direct logical expression. This tendency would act differently in each country, and finally produce a variety of national idioms instead of one international system. As regards phonetics, some of the distinctions employed in Volapük were too minute for general adoption: *ä*, *ö*, and *ü*, being identical to an English ear. Moreover, Herr Dornbusch had apparently made no distinction between *k* and *g*, *t* and *d*, *p* and *b* in his reading of Volapük aloud. Hence the use of the system for purposes of speech seemed to labour under great difficulties. Volapük was, however, a creditable invention, and its future career would be followed with interest.—Mr. George Day said that he was, besides the lecturer, the only other active Volapükist in London. In eight days he had learnt enough of the language to write a letter to a French adherent of the system. The well-known journalist, Francisque Sarcey, considered that a

good knowledge of the language could be acquired in a few days. He (Mr. Day) had received letters in Volapük from California. He had never found that any difference of pronunciation prevented him from understanding foreigners who spoke Volapük. German-Swiss and Spanish speakers were quite intelligible to each other.—A visitor remarked that there was another attempt at a rational language called "International," invented by Dr. Esperanto, of Warsaw.

ROYAL SOCIETY OF LITERATURE.—(Thursday, Dec. 22)

DR. W. KNIGHTON, V.-P., in the chair.—A paper was read on "Petrarch and the Fourteenth Century," by Mr. C. H. E. Carmichael, who began by reminding the society of his attendance as their delegate at the fifth centenary of the death of Petrarch, held at Padua in 1874, and urged as a special reason for bringing forward an Italian subject at the present moment that it was closely connected with the forthcoming Italian Exhibition in London. At this exhibition the reader suggested that at least photographs of the most famous MSS. and early printed texts of the great Italian poets should be made exhibits, as well as photographs of the various commemorations, such as the Padua festival and others. Passing to an account of the life and times of Petrarch, Mr. Carmichael discussed the general character of the age, the poet's own view of it, as shown by his writings; his influence over it, and over later times; his relations with Dante, with Rienzi, and with the popes and princes of his day; and the lasting character of his influence, as of that of Dante, over Italian literature.—On the conclusion of the paper, the chairman, after complimenting the author upon the interesting manner in which he had treated his subject, stated it to be his opinion that the character of Petrarch was somewhat weak and unstable, and that though he was undoubtedly a poet of the highest order, yet that he did not, as in the case of his quondam friend Rienzi, use his abilities with the courage that the occasion demanded.—Dr. Phené told an amusing story of a laurel tree at Vaucluse being held, on the spot, to be the Laura of Petrarch.—Mr. E. Gilbert Brighton, the secretary, referred to the serious arguments used by Dr. Fraser Tytler—as published in vol. v. of the *Transactions* of the Royal Society of Edinburgh many years ago—to prove that Laura was an unmarried lady, and defended Petrarch's social and political opinions and conduct on the ground that he looked for reform in Church and State rather from internal than from external regeneration.—Mr. Bone, in supporting a vote of thanks to the reader of the paper, while quite prepared to draw a broad line of distinction between a great poet and the ordinary run of men, would not commit himself to expressing unmixed approval of the sonnets which have made the memory of Laura immortal. He vindicated, however, the character and conduct of Laura as entirely free from reproach.

FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Oeographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

A History of Miniature Art. By J. L. Propert. (Macmillan.)

UNDER the title of *A History of Miniature Art* Mr. Propert has collected a great deal of information of a somewhat miscellaneous character. First, we have an introductory chapter commencing with the art of the cave-dwellers, and passing through the Greeks and Romans to Cimabue, and then by easy transition to Vasari, Holbein, and Horace Walpole. Next comes a chapter on missals and illuminated MSS., the object of which is, in the author's language, "to trace, in the broadest manner, the main improvements which occurred in its practice (*i.e.*, the prac-

tice of illumination), as time, national tendencies, and artistic development raised it from its first rude beginnings, and led it by imperceptible, but inevitable, steps to the production of the miniature portrait." Then comes the history of miniature art in England, which is treated in seven chapters; then one on the foreign schools. Afterwards the curious art of modelling portraits in wax (an art which has not escaped revival in the present day) has a chapter to itself. The next is devoted to "La petite Sculpture," or miniature sculpture, and then we have one on snuff-boxes, &c. Finally, we have four chapters, or sections as the author prefers to call them, on collectors and collections.

The field or fields occupied by the book are so extensive that it is impossible to do more than touch lightly here and there upon the subject treated by the author and the manner of treatment. It may be said generally that Mr. Propert has gathered together and carefully arranged a large amount of matter hitherto scattered and undigested; and that, especially with regard to miniature art in England, his work, if not exhaustive, is yet a valuable contribution to the literature of a comparatively neglected and interesting branch of art. Mr. Propert's love of his subject, his artistic taste, and considerable personal research, give a greater value, both literary and artistic, to this part of his book than to the rest; but it is a pity that the author does not more clearly distinguish what of new fact or original conjecture he has added to those of former writers. For instance, in chap. iii., which is devoted to Holbein and his time, he speaks of it as compiled and chiefly taken from Wormen, Franks, Nichols, and others; but he leaves the reader in doubt as to the origin of the suggestion that Lucas Hornebolt was the teacher of Holbein in miniatures.

In the next chapter, which deals with the seventeenth century, Mr. Propert records his discovery of the long-disputed dates of the deaths of Isaac and Peter Oliver, or, at least, of their burials—Isaac was buried on October 2, 1617, and Peter on December 22, 1647. Perhaps the record of this century, which extends over two chapters, is, on the whole, the fullest and most interesting section of the volume. All of what may be called the "old masters" of English miniature lived in it, for Hilliard and Isaac Oliver were still at work in its first years. As Mr. Propert points out, there was a distinct British school at least of miniature from the days of Elizabeth to our own; and the roll of the seventeenth century includes the names of Hilliard and the Olivers, of Hoskins and Betts (by this rare master Mr. Propert's collection contains a portrait of John Digby, Earl of Bristol, reproduced to illustrate his book), Gibson and the great Samuel Cooper, not to mention many others. The diaries of Pepys and Evelyn furnish material for enlivening the chronicle of the art of this period, and help to realise the social conditions of its production. It was the time, also, of many distinguished foreigners who made England their temporary home; some of whom, like Vandek, painted miniatures now and then, while others, like the famous enameller Petiot, confined themselves to the "little" art.

Something like an exhaustive history of miniature painting in the seventeenth century may be accomplished, or at least a history of what is known of it; but when we come to the eighteenth century—especially the latter part of it, when Cosway lived, and nearly every artist painted miniatures—it is not to be expected that Mr. Propert, in such a book as this, could do more than sketch the subject. It might perhaps have been wiser if he had mentioned fewer names and said more about the more notable men, such as Cosway, Edridge, and Hone.

If our remarks are principally confined to one portion of this book, it is because the preliminary history of missal painting seems unnecessary, and the final sections on collectors and collections scarcely sufficiently connected with the main object of the book. A few words would have been sufficient to show the connexion between the "miniature" of the illuminator and the "miniature" of the portrait-painter in little; whereas Mr. Propert, in many pages and with several illustrations, fails to make the connexion clear. A chapter on the growth of portrait art would have been more in place. Taken, however, by themselves, all parts of the book are interesting. The illustrations are also good and well-chosen; but, notwithstanding the use of the orthochromatic process, a comparison of the plates in this book with ordinary photographs of miniatures, such as those in the great historic galleries, is not all in favour of the former. These may represent more perfectly the tonic relation between the colours of the originals, but they certainly have not the same force or delicacy of modelling.

COSMO MONKHOUSE.

THE ROYAL ACADEMY.

I.

THE collection brought together this winter at Burlington House is less numerous, and has, so far as the section of painting is concerned, less of novelty than many of its predecessors in the same place; but it is, for all that—perhaps, indeed, because it is comparatively restricted in extent—a singularly enjoyable gathering of works of art. A sad disappointment, however, awaits the students and lovers of the schools of the fourteenth and fifteenth centuries; for they will, on this occasion, find the room which every year, up to the present time has been devoted to the exhibition of paintings belonging to these periods, closed and barred. On the other hand, the collection acquires an entirely novel interest from the fact that the water-colour room has been filled with a precious and admirably arranged series of sculptures in bronze, marble, and stone, chiefly of the period of the fifteenth and the first half of the sixteenth centuries; to which are added many cases filled with rare bronzes, medals, and plaquettes of the same period, including a large part of the famous collection of Mr. Drury E. Fortnum—one of the highest authorities in this branch of art—besides rich contributions from Mr. Heseltine, Sir J. C. Robinson, Mr. Salting, Mr. Alfred Morrison, and many others. It must be owned that the room contains, interspersed with works of high character, a large number of very inferior productions; some of them mere antique *clichés* in terra cotta and *gesso duro* of the most popular productions of the Florentine studios. But even these have a certain interest, as showing the second-rate—we may say, the commercial productions of that time of wonderful fertility

in art; while what remains, if we eliminate or disregard that which is not of the first order, is deserving of the closest study. Our regret that the Italian schools of painting, of the period corresponding to the major part of these sculptures, should this year be entirely unrepresented must be redoubled, when we consider that here would have been an opportunity almost unique, at the present moment, for closely verifying the inter-connexion of the two sister branches of art, then so nearly related that they actually overlapped and, in many instances, encroached the one on the domain of the other. We propose to return later to this, the most interesting section of the year's show, in which, however, false and overbearing attributions are rather the rule than the exception; as they must inevitably be, so long as the Academy is content to accept, without question, the designations of works of art supplied by their too ambitious owners.

In the section of painting, the earlier schools being entirely wanting, mis-descriptions are fewer and less diverting than usual. Most curious is, perhaps, the attribution to Luis de Morales of a "Virgin and Child" (139), which has all the appearance of being the imitation by a Fleming of a work of the Milanese school of Leonardo; the motive having some relation to that of Andrea Solario's famous "Vierge au Coussin vert," in the Louvre. The "Portrait of a Man" (127), belonging to the National Gallery of Ireland, and attributed to this same school of Leonardo, is rather of Venetian than of Milanese origin. It is a second-rate and inexpressive performance, the style of which approaches closely to that of Marco Basaiti in its latest development. Lady Lindsay's so-called Palma Vecchio, "The Painter's Daughters" (124) appears to be an inferior replica, or copy, of a picture, the colouring, the types, and especially the landscape-background of which recall rather one of the elder Bonifazio than their prototype Palma. The inevitable Giorgione, without which no collection of old masters would be complete, is not wanting. It is a "Virgin and Child" (141) from the same collection, in which is attacked with considerable success the problem of dealing with predominant masses of blue of varying hue, unbalanced by any other colour sufficient in quantity or force to keep it in check. The Madonna, robed entirely in garments of warm rich azure, is relieved against a Titianesque landscape and sky, in which other gradations of the same colour predominate. The main difficulty has been overcome, much as Gainsborough met it in the often-cited "Blue Boy," by an exaggeration of the brown and rosy flesh-tints in the face of the Virgin and the nude form of the child, with the aid, too, of an orange-toned halo and a sunset of red gold. This painting, which would appear to belong to the Trevisan branch of Venetian art is, however, too loosely executed, too superficial, to justify for a moment its attribution to the great master of Castelfranco, to whose works it is in style and execution only very distantly related. Mainly some motives of the landscape might serve as an excuse, though not as a justification, for the attribution. Lord Darnley's famous "Europa" (134), one of the most important examples from Titian's brush which now remain in England, reappears here in exactly the same place which it occupied in the gallery some years since. It is a performance of the master's ripe maturity, showing his hand still in its prime, and revealing to the full his unsurpassed power of producing colour-combinations radiant in their seeming simplicity, and yet controlled in their splendour so as to achieve an unfailing general harmony of tone. Yet, how unaspiring, how prosaic in its realism appears this conception of the nymph, if we compare it to the types of female loveliness in that exquisite

early work of the painter, the "Sacred and Profane Love," of the Borghese Palace; or even to those masterpieces of the middle time, the "Venere del Pardo" and our own "Bacchus and Ariadne"! The luxury and sensuous splendour which marked Titian's mode of life in the later years of his maturity here tell their own tale.

Two sufficiently characteristic, though not exactly first-rate, specimens of the peculiar mannerism of Spagnoletto (129 and 140) appropriately bridge over the chasm between Italian and Spanish art.

Velasquez, this year as last, triumphs over all competitors, though, almost in juxtaposition with his two masterpieces, are seen unsurpassed examples of the work of Vandyck and Frank Hals. Sir R. Wallace's famous "Femme à l'éventail" (132) has now become doubly precious, seeing that Berlin has recently robbed us of Lord Dudley's almost equally fine portrait, representing, it may be remembered, a lady, evidently of high rank, young, and—by comparison with the court ladies of the period as presented in their hideous panoply of ceremony—beautiful. Both paintings, with perhaps one or two others, constitute an exception in the life-work of Velasquez, showing, as they do, Spanish women untrammeled by the court formulas and conventionalities which crushed all personality out of them, and rendered their delineation, even to the most genial of portrait-painters, an arduous and ungrateful task. The "Lady of the Fan" is apparently of lower rank than most of Velasquez's sitters, for her walking-costume, national and picturesque in its sober details, denotes rather the citizen's wife than the noble *dowager*. She is not, according to modern canons, beautiful; but the smouldering fire of her large dark eyes, passionate yet cold and almost cruel in their intensity, is of irresistible fascination. Nothing can exceed the force with which the suggestion of an ardent vitality, thinly veiled under the fallacious semblance of calm, is conveyed. The unflinching but passionate realist has here offered for solution a riddle, half-hidden, half-revealed, which exercises the imagination, although by altogether different means, yet hardly less strongly than does the problem which Leonardo da Vinci, with a mysterious idealism, presents to us in his "Joconde." This masterpiece of Velasquez belongs rather to his second than to his third manner; and its technique is more sober, if not less masterly, than that of his later work. It has unfortunately suffered considerably from retouches, especially on the breast, the greater part of which appears to have been painted upon. Hardly less masterly, and in better preservation, is Mr. Fraser's "Don Balthazar Carlos" (137)—a full length of the young Prince of the Asturias standing in a splendidly brushed grey-green landscape, under a fig-tree. Murillo is represented by two genuine works of high class: the one, Sir R. Wallace's small "Marriage of the Virgin" (128), a canvas exquisite in line and arrangement, and set off with the usual *sfumato* colour—now somewhat the worse for wear—but singularly devoid of real fervour, and almost inane in its lack of true dramatic instinct. Far better is Lord Wantage's "Virgin and Child" (131), which, apart from its fine technical qualities, shows genuine naïveté and charm. It is one of the painter's more realistic and undisguisedly national presentations of his favourite subject.

The Low Countries are once more splendidly represented at Burlington House. The "Apotheosis of the Duke of Buckingham" (148), sent by his descendant, the Earl of Jersey, and attributed to Rubens and Jordaens, is undoubtedly an imposing piece of decoration, appropriately pompous in design, and both splendid and harmonious in colour. The finest

portion of the enormous canvas is that which includes the two figures of Neptune and Amphitrite, attributed—and no doubt justly attributed—to Jordaens. The rest of the picture, including the equestrian portrait of the brilliant favourite, is conspicuously inferior to these figures, though quite up to the level of similar "machines" issuing from the Rubens studio. The design was, no doubt, originally an invention of the great Antwerp master; but even this appears to have been diluted, and deprived of some of its original energy in the process of realisation. It would thus be unsafe to attribute the actual execution of any portion of the work, as it stands, to Rubens. With regard to the statement contained in the catalogue—that the picture was probably painted at Paris in the year 1625—it is well known that the great series of the Luxembourg decorations, now in the Long Gallery of the Louvre, was not actually painted in the French capital, but was carried out in the Antwerp studio from the preliminary designs made by the master; and it may fairly be assumed that a like process was adopted in the evolution of the present very similar work.

The three magnificent examples of the art of Vandyck which adorn the exhibition happily complete the great series of his works contained in the exhibitions of last winter. It would be impossible to name two finer specimens of the painter's second Flemish manner than Sir Richard Wallace's celebrated full-lengths of Philippe Le Roy and Mdme. Le Roy (147 and 149). Traces of the so-called Genoese manner still appear in the sombre colouring of both works, characteristic of which earlier phase is especially the somewhat conventional dignity which marks the pose and general conception of the male portrait; but the execution is more delicate, the flesh tones are more in the Flemish mode than in the Italian examples. The portrait of Mdme. Le Roy is a triumph of subtle execution, and, what is more, of subtle characterisation, in which, indeed, it far surpasses most female portraits of the subsequent English period. Mr. Gladstone's masterly "Sir Kenelm Digby" (121), showing Vandyck's protector and friend wrapped in a dark cloak, and fronting a huge sunflower—emblematic, as has been suggested, of the sun of the royal favour—is, perhaps, the finest of the many presents of the distinguished courtier and eccentric transcendentalist. It is drawn and modelled with singular firmness and care, and may well have been executed very soon after Vandyck's final migration to England. The large but beautifully formed hand of the knight is evidently very carefully studied from nature; it is in singular contrast with the type generally affected by the master, and fully justifies Sir Kenelm's reputation for extraordinary strength as well as comeliness.

Out of three works which the catalogue gives to Rembrandt, two, at least, are of the first rank, and so well known that only a passing allusion to them appears necessary. Lord Lansdowne's famous "Mill" (74)—a work of the painter's second period (*circa* 1645)—appears here for the second time, and again makes good its claim to rank as the painter's most pathetic masterpiece in landscape. Lord Wantage's "Portrait of an Old Woman" (109), signed and dated 1660, is a pearl of the painter's latest time. The execution is looser, the modelling perhaps less firm than in earlier works; but seldom has even Rembrandt rendered the golden radiance of subdued light with more magical power, seldom has he delineated extreme old age with a more tender sympathy. The picture is in an unusually fine state of preservation. Mr. Humphry Ward's fine "Portrait of a Young Man" (51), furnished with the signature "Rembrandt f. 1646" affords a curious puzzle to those seriously interested in

the great master's work. This signature—of which the "4" is, however, somewhat blurred—bears the appearance of being genuine; and it is stated that it revealed itself while the picture was undergoing a process of cleaning, under a spurious signature of larger dimensions. The work is a fine one, firmly and closely modelled, in greenish flesh-tones such as characterise Rembrandt's first period; and the characterisation of the rather sleepy, stolid countenance is very happily achieved. On the other hand, if we are to accept the date as definitive, it is difficult to believe that the master painted thus in the year 1646, at the period when he was producing the "Woman taken in Adultery" (1644), the "Adoration of the Shepherds" (1646) (both at the National Gallery) his own portrait at Buckingham Palace, and the "Head of a Girl" (1645) at Dulwich. The peculiar greenish half-tones in the flesh are rather such as we find in the "Lesson of Anatomy," Mr. Holford's "Martin Looten," and the Dulwich portrait of the painter—all of the year 1632. On the other hand, it may be pointed out that the portraits of Cleasz Berchem and his wife at Grosvenor House—both belonging to the year 1647—are painted in a peculiar blackish tone which differs markedly from that of the works of the same time to which we have referred. Altogether the question must remain open for future elucidation. It must be owned that it would be difficult to point to any pupil or imitator of Rembrandt to whom we could with safety attribute the portrait, save, perhaps, Karel Fabritius, whose rare authenticated works have something of the same peculiar tone.

CLAUDE PHILLIPS.

#### MR. WHISTLER'S LITHOGRAPHS.

A GROUP of lithographs by Mr. Whistler has just been issued by Messrs. Boussod, Valadon & Co. They commend themselves scarcely, perhaps, to the general public, but very specially to the real students of Mr. Whistler's talent—to those who enjoy his flexibility, his happiness of vision, his extreme dexterity of touch. Only a hundred sets of the lithographs are put forth, and the stones are, in all probability, now destroyed. Indeed, we notice that of the hundred different sets, only thirty are endowed with the full complement of impressions: only thirty have the admirable and sombre "Limehouse" which is assuredly one of the best things ever done in lithography. Mr. Whistler's lithographs have been spoken of as "facsimiles," as if his hand had not itself worked upon the stone. As a matter of fact, they are as autographic as his etchings, and this should be clearly understood. They owe, of course, an immense debt to the sympathetic craft of Mr. Way, the lithographic printer whose printing has done, as perhaps none other could, absolute justice to the works.

The works are various in subject, various in attractiveness, various, we think, even in success. If the "Limehouse," which we have mentioned already, is one of the finest, it is perhaps surpassed by the "Nocturne." This is a night scene on the river: the buildings on the further bank massive and grey; the chimneys rising like campaniles into a quiet sky; and a delightful sense of mystery and vivacity—of mysterious activity, shall we rather say?—being produced by the treatment of the river itself with its grouped steamers, puffing and palpitating in the dark. In "Battersea Bridge," lithography practically presents you with a pencil or chalk drawing—a work in "line," in fact—just as "Limehouse" and "Nocturne" present you with drawings in washes of colour. The least attractive of the set is the "Victoria Club." Next to it comes "Gaiety Stage Door"—a lively enough production, which was completed long before Mr. Leslie sang or Miss

Sylvia Grey danced in "Frankenstein." Objection has been taken to the fact that the horse's head in the foreground in Wellington Street is not drawn. But you do not see the horse's head—you are not looking at it; you are looking at the stage door. The drawing must have been made in Mr. Way's office, almost opposite. "Reading"—the sixth of the lithographs, and the only one remaining to be named—is a vivacious and expressive study of a slim young woman in modern attire, with bonnet on, with "fringe" of hair, with legs crossed, and herself entirely absorbed in who shall say what novel? In all these things of Mr. Whistler's it is *la vie vécue* that is recorded: the group at the stage door; the absorption of the young woman in what is certainly light literature; the wonderful poem of the river. We are very glad these things have been issued.

F. W.

#### CORRESPONDENCE.

##### ROMAN SCULPTURED AND INSCRIBED STONES.

South Shields: Jan. 2, 1887.

Since my last letter to you there has been discovered, upside down, in the splay of one of the windows in an old pele tower at Newcastle-on-Tyne, an interesting inscribed stone of the Roman period. When first noticed it was thickly coated with whitewash, which was carefully removed by Messrs. Spencer, in whose steel works the old building is situate. Mr. Spencer has since taken it out, and has presented it, subject to the consent of the Duke of Northumberland, the owner of the property, to the museum of the Newcastle Society of Antiquaries.

The stone is about 14 in. long by 11 in. broad, and is thus inscribed—

LEG	XXV
CHO	III
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which Dr. Bruce expands and translates "The century of Liburnius Fronto and the century of Terentius Magnus of the 4th cohort of the 20th legion surnamed the Valerian and victorious [erected this]." On each side is a standard, that on the left being inscribed with the number of the legion, LEG XX. On the inner top corner of this is what appears to be an eagle (partly covering the letter L), perched. In the centre, between the names of the centuriae, is an eagle with a garland in its mouth. The names Marcus Liburnius Fronto occur on an altar found at Benwell (*Condorcum*) (*Lapid. Sep.*, No. 16, C. I. L. vii. 506).

ROBERT BLAIR.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. FULLEYLOVE has made great progress with the important series of water-colour drawings which record Oxford, and which the Fine Art Society will exhibit later in the season. To begin with, his largest drawings are, it is pretty evident, of a quality he has not hitherto attained on a scale of the same magnitude. Then, the quality to which one is accustomed in his work of medium size and in small drawings, is, at the very least, well maintained. A drawing of Iffley Mill is a bit of landscape of curious freshness, vivacity, and, as some say, "first intention." There is a very fine representation of St. Mary's, and the dome of the Radcliffe. The "quad" of Hertford is excellently rendered. Among the smaller ones, a bit of Peckwater, with the end of the library of Christ Church, is delightful. But it is probably in a drawing of the Inigo Jones entrance and arcade in the "quad" of St. John's—with the statue of Charles I.—that Mr. Fulleylove has reached his highest point in the

more detailed rendering of architecture. Of this entrance we may remark that tradition, not record, says it is the work of Inigo Jones; but, as records of at least one college have been sold as waste paper, the absence of chronicle does not, perhaps, tell very much against the attribution to the great Inigo of this quite exquisite architectural creation. In addition to these and many other water-colours, Mr. Fulleylove—whose pencil work is much approved—will exhibit fifty pencil drawings, which will be reproduced in lithography or photo-lithography, and so published.

MESSRS. DOWDESWELL will have on view next week a collection of paintings by Adolphe Monticelli, which is stated to be the first ever brought together in England; also some examples of a new decorative art called "cloisonné-mosaic," the invention of Mr. Clement Heaton.

THE new number of *The Hobby Horse* (Kegan Paul, Trench & Co.) is in some respects the very best of this artistic quarterly that has yet appeared. We cannot enumerate the whole of its contents, literary and pictorial; but we shall permit ourselves to say that Mr. Shorthouse has provided the editor with a paper of interest; that Mr. Selwyn Image has a quietly penetrating review, not so much of Mr. Pater's last book as of all Mr. Pater's contributions to literature; and that there are head and tail-pieces by Mr. Herbert Horne which afford great pleasure. This gentleman has likewise employed himself in making careful comparison among the best examples of earlier Italian printing, with the result that type which is singularly decorative in its massing is now, and is to be hereafter, used for the printing of *The Hobby Horse*.

WE are compelled to postpone the publication of M. Naville's lecture, in connexion with the Egypt Exploration Fund, on "Bubastis and the City of Onias," as we hope to give a verbatim report of it.

#### THE STAGE.

##### STAGE NOTES.

OF Mr. Buchanan's "Partners"—produced for the first time at the Haymarket almost as we were going to press—we shall doubtless have something to say hereafter. Meanwhile, let it be recorded only that to Mr. Beerbohm Tree, Mr. Brookfield, Miss Marion Terry, and Miss Janet A. Church were assigned the principal parts in a long five-act drama.

FOR January 24—for a matinée at the Prince of Wales's on that day—is appointed the production of an English version of M. Alphonse Daudet's "Arlésienne," with the admirable comedian, Miss Rose Norreys, in a principal part. Bizet's illustrative music is to be given, and, as we hear—and can believe at a theatre which commands the resources of the orchestra of "Dorothy"—given quite adequately. This should be a performance of real interest.

A GENERAL word about the new spectacular pieces is desirable, now that they have settled down—first night faults amended—and will run nearly till Easter. Covent Garden has a pantomime in some respects approaching the old-fashioned sort—the sort that may be voted funny, but cannot be counted grand. Drury Lane has in "Puss in Boots" a very great sight. Mr. Laurie, it would seem, has a perfect genius for representing a cat. He enters absolutely into the feline life, and is thus the Briton Rivière or the Burton Barber of the stage. Here, too, the armour scene is the "dernier mot" of pure brilliance. At the Gaiety, "Falkenstein," in part because of those

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who bear a share in it, has claims to rather longer notice than can be given in the present lines, which, indeed, must be directed chiefly to record Mr. Percy Anderson's curiously artistic—shall we not say really perfect?—arrangement of dress and of stage groupings.

## MUSIC.

## MUSICAL PUBLICATIONS.

*The Organist's Quarterly Journal.* Part 76. (Novello.) This part commences with the finale of Mr. H. M. Higgs's Sonata in C minor. It is very Mendelssohnian, but written in scholarly fashion. The themes are pleasing and well contrasted. With good playing it should prove effective. The only other piece is an Andante and Rondo, for violin and organ, by the late Sir G. A. Macfarren. The andante is graceful, and recalls, at times, Schumann. The rondo is bright and pleasing. These two movements will prove acceptable to musicians, as the union of these two instruments is by no means common.

*Sonata* in F sharp minor, for Violin and Piano. By E. M. Lawrence. (Novello.) So far as form is concerned, there is no reason to complain of the first movement; but the first theme is not very original, and the second somewhat commonplace. The larchetto—a cantabile movement—is simple and pleasing, but not striking. The finale pleases us best. It appears to us more compact and more interesting than the opening allegro. The composer is ambitious; but she would achieve, we imagine, greater success in pieces of a lighter calibre.

*The Holy Vision.* By C. Gounod. (Novello.) This sacred song, sung by Mr. Lloyd at the recent Norwich Festival, could not be mistaken for the music of any other composer. The first part is effective, but towards the close it becomes less refined.

*The Musician.* Sixth Grade. By Ridley Prentice. (*Sonnenschein.*) We have on several occasions spoken about this excellent work. It will, therefore, suffice to say that it terminates with this sixth grade, in which advanced pieces, such as Beethoven's "Waldstein" and "Appassionata" Sonatas are analysed. Charts, too, of some of Bach's fugues are given on the model of those in Mr. J. Higgs's "Primer on Fugue."

*Waiting for Her.* Song. By E. M. Lawrence. (Stanley Lucas.) Commonplace, and the accompaniment is now tawdry, now dull.

*Angels' Voices.* Song. By W. Stokes. (Birmingham: W. Stokes.) The words are sentimental, and so is the music.

FROM MESSRS. ASCHENBERG WE HAVE RECEIVED:

*Moods of a Moment.* For Pianoforte. By Tobias A. Matthay. The composer, an excellent pianist, has plenty of good ideas; but he is evidently afraid of being commonplace. Hence, at every moment there is something peculiar, in either technique, harmony, or phrasing. So the music disturbs rather than pleases, and after a time becomes monotonous. Mr. Matthay has only to write more naturally, and he will produce something really good.

*Love Song.* Sketch for the Pianoforte. By F. M. Gwyn. Mr. Gwyn would do well to imitate Beethoven, who did not publish his sketches. Besides, Mr. Gwyn's acquaintance with the technique of the instrument is singularly feeble.

*Le Duo.* Sketch for Violin and Piano. By J. C. Beazley. A short, easy, but graceful piece.

Rubini's *Nocturne*, for Violin, with Piano Accompaniment. By E. Polonaski. A pleas-

ing drawing-room piece. The pianoforte part is skilfully written, and quite in keeping with the melody.

*I wish to tune my Quivering Lyre.* Duet for Tenor and Baritone. By M. Watson. Lord Byron's lines have been set by the composer to excellent and effective music. This duet will, doubtless, become popular. It is in Mr. Watson's best vein.

*Thou still art near to me, and The Old Church at Home.* By H. Smart. These posthumous songs by the once popular composer will be welcome to those who like smooth sentimental ballads.

## FROM THE LONDON PUBLISHING COMPANY:

*Ballet Music.* For Pianoforte. By Erskine Allon. This fourth set of dances shows taste and knowledge, but with a little trouble the composer might study to make his pianoforte writing less troublesome and quite as effective. Large stretches and uncomfortable positions for the hands should be avoided in music of this kind. Of the four numbers we prefer the Gavotte and the Mazurka.

*Sissie.* Gavotte for Pianoforte. By J. T. Musgrave. Rather pleasing, but not quite in Gavotte style.

*Fealty.* Song. By E. Allon. An interesting song; but, as in most of that composer's vocal music, the harmonic element predominates over the melodic.

*To Laura.* Song. By C. Barton. The melody is not very attractive, but the accompaniment is interesting.

FROM MESSRS. PATTERSON & SONS  
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*The Two Margarets and John Frazer.* Ballads. By A. C. Mackenzie. The composer of "Jason" and the "Rose of Sharon" shows, in these songs, how simply he can write. Prof. Blackie's humorous words are quietly coloured and supported by Mr. Mackenzie.

*Danse Fantastique and Mazurka.* For Piano. By J. McLachlan Key. We cannot see anything particularly fantastic or even original in the first. The opening section of the second is graceful, but the rest of the writing is heavy for the style of piece. J. S. SHEDLOCK.

## MUSIC NOTES.

MR. HENSCHEL gave his seventh Symphony Concert on Wednesday afternoon at St. James's Hall. A large portion of the third act from "Die Meistersinger" was announced in the programme-book, but only the introduction was played. It was, on the whole, carefully rendered, though the balance of tone in the passages for brass was not even. Mr. C. Hallé gave an excellent performance of Beethoven's "Emperor" Concerto. There was refinement and vigour, and the technique was faultless. Mendelssohn's "Scotch" Symphony showed up the strings, the weakest portion of Mr. Henschel's orchestra. Reinecke's graceful entr'acte from his "König Manfred" opera, and a bright and characteristic overture by Herr Dvorák, completed the instrumental portion of the programme. Miss Marguerite Hall sang with success two songs of Schubert with orchestration by Brahms. The first, "Memnon," is most effective; but the light accompaniment of "Geheimes" seems to us far more effective on the pianoforte as Schubert wrote it. There was a very good attendance.

The triennial Handel Festival will be held at the Crystal Palace in June. Mdmes. Albani, Valleria, Nordica, Patey, and Trebelli, and Mr. Edward Lloyd and Mr. Santley, have already been engaged. Mr. August Manns will again be the conductor.

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